

# THE ATHENÆUM

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**BRITISH ASSOCIATION for the ADVANCEMENT of SCIENCE.** 21, Albemarle-street, London, W.—The NEXT ANNUAL GENERAL MEETING will be held at BRISTOL, commencing on WEDNESDAY, August 25.

**President.**  
Sir JOHN HAWKSHAW, C.E. F.R.S., &c.  
NOTICE TO CONTRIBUTORS OF MEMOIRS. Authors are reminded that under an arrangement, dating from 1871, the acceptance of Memoirs, and the days on which they are to be read, are now, as far as possible, determined by Organising Committees for the several Sections before the beginning of the Meeting. It has therefore become necessary, in order to give an opportunity to the Committees of doing justice to the several communications, that each Author should prepare an Abstract of his Memoir, of a length suitable for insertion in the published Transactions of the Association, and that he should send it, together with the Original Memoir, by book-post, on or before August 11, addressed thus:—"General Secretaries, British Association, 21, Albemarle-street, London, W. For Section . . . . . If it should be inconvenient to the Author that his Paper should be read on any particular day, he is requested to send information thereof to the Secretaries in a separate note.  
G. GRIFFITH, M.A.,  
Assistant General Secretary, Harrow.

**ROYAL GEOGRAPHICAL SOCIETY.—EXTRA MEETING, MONDAY, June 28th** (in lieu of the postponed Meeting of 19th May), at the University of London, Burlington Gardens. Major-General SIR HENRY C. RAWLINSON, K.C.B., President, in the Chair.  
Subjects—1. "Journey Across the Western Interior of Australia." By John Forrest, Esq.  
2. "Recent Observations of the 'Challenger' and 'Tuscarora,' and their Bearings on the Temperature Theory of Oceanic Circulation." By Dr. W. B. Carpenter.  
At the commencement of the Meeting, His Highness the Sultan of Zanzibar, Honorary Member of the Society, will be received by the President.  
Chair taken at 8.30 p.m.  
\* \* \* On the present occasion the introduction of Visitors will be restricted according to the recently modified Rule, one to each Fellow, and no Visitors will be admitted without a dated Ticket, to be obtained on application at the Society's Office, 1, Savile-row, W.

**THE ARUNDEL SOCIETY**  
It has lately published for the Science and Art Department the following Works:—  
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**CORPORATION OF LIVERPOOL.—FIFTH AUTUMN EXHIBITION OF PICTURES.**  
THE ANNUAL EXHIBITION will be OPENED on MONDAY, 6th September. Last day for receiving Pictures, WEDNESDAY, 11th August. Intending Contributors may obtain copies of the Regulations on application to the LOCAL SECRETARY, Gallery of Arts, William Brown-street, Liverpool.  
JOSEPH RAYNER, Town Clerk, Hon. Sec.  
Liverpool, June, 1875.

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All particulars may be obtained on personal application, or by letter, from Mr. WHITFIELD, the Medical Secretary, at the Hospital.

**UNIVERSITY COLLEGE, LONDON.**—The Professorship of POLITICAL ECONOMY is VACANT through the Resignation of Professor COURTNEY.—Applications for the Appointment will be received by the undersigned not later than TUESDAY, July 6th.  
Further information may be obtained on application to JOHN ROBSON, B.A., Secretary to the Council.

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SATURDAY, JUNE 26, 1875.

## LITERATURE

## THE PERILS OF CRITICISM.

It must be admitted that the Scotch Bench contrasts favourably with a Scotch jury. The concurrence of twelve atoms, which was last March the result of the ballot-box, did their best, in emulation of the medical practitioner in the well-known story, to avenge Flodden. But their patriotic purpose has been frustrated by the good sense and moderation of the Scotch Judges. The motion for a new trial on the part of the *Athenæum* was disposed of by a Bench of four eminent Judges—two of them men not only of high legal, but of high literary reputation. The amount of damages was declared by the Court to be “outrageous”; Lord Gifford, quoting the expression of an old Scotch Judge, said it was enough to make people hold up their hands in amazement. Accordingly, a new trial would have been given on this ground without hesitation, had not the plaintiff or pursuer, Mr. T. B. Johnston, availing himself of an option given him by the Court, left it to the Judges to deal with the question of damages as they thought fit. The result was that, instead of 1,275*l.*, Mr. T. B. Johnston has got 100*l.*

But apart from the excess of damages, a new trial was moved for on another ground, which opens up matter of general interest, *i. e.*, that the verdict was against evidence: Owing to technicalities of Scotch pleading,—which we do not profess to understand, but from the effects of which we suffer,—a defendant is not allowed to justify an alleged libel, unless he is prepared to justify whatever meaning the plaintiff may choose to put on the language complained of. Hence the counsel for the *Athenæum* were in the position of having to move for a new trial on the ground of the verdict having been against evidence, without having been allowed at the trial to adduce any evidence to show that the criticism was well founded. In plain English, the plaintiff had his uncontradicted way; and this being so, the burden was laid on the defendant of showing, not only that the plaintiff had not made out his case, but that his case had been contradicted; not only that he had not proved his complaint, but that his complaint was actually *against* the evidence he himself had brought forward.

We are surely justified in regarding as a complete vindication of the *Athenæum*, the fact that, even in such a state of the law, the Judges were within an ace of granting a new trial on this very ground. With the explanation that the word “innuendo” means the meaning which any one puts (at his own discretion) on any libel of which he complains, we would quote, for the satisfaction of our readers, the following sentences from the judgment of Lord Gifford—a Judge, we are informed, whose reputation is second to that of few, if any, in Scotland:—

“I fairly confess that I do not remember any case where an innuendo so complicated and so difficult as this was supported by evidence so exceedingly slender; and very little more would enable me to say that it was against evidence, and should go back to a jury on that ground alone. But I feel with Lord Ormisdale that I am not in a very

favourable position to come to that conclusion (even if my opinion were of any consequence, seeing the views which your Lordships take); and I concur mainly from the impression which the evidence has made on your Lordship (the Judge who tried the case)—a matter to which I give the greatest possible effect.”

It would appear, therefore, that but for the Judge who presided at the trial, a new trial would have been granted. Now, with all respect for Lord Moncrieff, it is impossible not to feel that the value of his opinion is much diminished by a misapprehension into which he fell regarding a not unimportant point. His Lordship formed the view that the *Athenæum* had made an erroneous statement when it said that the ‘Educational Atlas’ was “not the work” of either of the Keith Johnstons; he went further, and said that the *Athenæum* should have admitted this error. Now, how stand the facts? Keith Johnston, the elder, looked over the plates of a former atlas, of which this one was a reproduction, published in 1865. Keith Johnston, the younger, revised the plates for this atlas, *but did so in May, 1871*, and not later. And the atlas as published showed ignorance of geographical discoveries made subsequent to 1871, known to Keith Johnston, and set forth in maps drawn by him between 1871 and 1874. How then could the *Athenæum* possibly admit that it had erred in stating that the atlas was not the work of either of the Keith Johnstons? Why Mr. T. B. Johnston himself admitted, in the witness-box, that, in such a science as geography, these words imply that the mind of the man whose work the publication is said to be must have been given to it up to the date of publication. This was proved not to have been the case in the present instance.

Yet, even under this unfortunate misapprehension, what does Lord Moncrieff say of the verdict generally? Dealing with the view, necessary to justify the verdict, that the article charged the plaintiff with deceit, he says:—

“I think that a strong inference to draw from the words, and so I told the jury. But I am not in a position to say that it is not an inference that they were entitled to draw. I cannot say it is contrary to evidence. I might not myself have drawn the inference, but my opinion is that, the jury having had the whole case before them, and having heard the evidence, such as it was,—into which I don’t think it necessary to go,—it was not very strong of its class, but there was a certain amount of it,—I am not prepared to say that the jury, having found that, they went contrary to the evidence in so finding.”

On the whole, therefore, the *Athenæum* has little cause to regret this litigation. It has vindicated the freedom of criticism, at some expense certainly, but, we take leave to say, with no loss of reputation. Cartography is but too apt to degenerate into mere mechanical copying; and we cannot regret any loss of money sustained by us in consequence of the stand we on this occasion have made, we venture to say, in the interests of science. The “outrageous” damages given by the jury have been disallowed. A verdict, which the *Times* characterizes as “unusually incomprehensible,” has, indeed, been permitted to stand; but it is pretty clear that this has arisen solely from peculiarities in the Scotch system of pleading, and that the verdict has not the approval of the Judges who reviewed it, even though they felt themselves precluded from setting it aside. Mr. T. B. Johnston

can hardly, we think, look back upon his proceedings with the same satisfaction. Had the damages not been reduced, in the opinion of the *Times*, “the only course open to prudent managers of Reviews would have been to abstain from all notice of Messrs. Johnston’s publications.” Even as it is, what has Mr. Johnston gained? He has succeeded, no doubt, in saddling the *Athenæum* with the costs of an expensive lawsuit; but are there no drawbacks to any gratification which this consideration may afford? He has shown himself animated by such a spirit as to profess in the witness-box his persuasion that the *Athenæum*, notwithstanding its “generous” treatment of his firm for more than twenty years, would now, rather than praise his publications, decline to notice them at all. He has made more public than before the fact that his ‘Educational Atlas’ has been condemned as a bad one, and not by us only. He has made more public than before the fact that in 1873 he published a ‘War Map of the Gold Coast’ which was extremely bad; for in this case he included as a charge against us our condemnation of that map; but he could not, in the face of the facts, ask redress for that condemnation even from an Edinburgh jury. He has made more public than before the fact that the last man connected with his firm bearing the honoured name of Keith Johnston, had thought fit, in 1872, to accept of the position of assistant curator of maps at the Geographical Society. And he has made matter of certainty what was before matter of opinion only, that the ‘Educational Atlas’ is, in no proper sense of the words, the “work” of either of the Keith Johnstons. We hope he is satisfied with these results. We are; quite.

At the recent discussion it was stated, somewhat ostentatiously, and it must be presumed on instructions, that Mr. Keith Johnston, jun., had returned to this country. Whether or no that gentleman will be “welcomed” back to those important avocations which, in 1872, did not prevent his accepting the employment of the Geographical Society, is, of course, no affair of ours. But, with or without the assistance of his nephew, and even with Edinburgh juries to fall back upon in case of need, Mr. T. B. Johnston, if he wishes to maintain the reputation of his firm, must put forth no more such work as the ‘War Map’ of 1873, or the ‘Educational Atlas’ of 1874; and, little as he seems disposed to believe it, the *Athenæum* will always be glad to recognize any promise of better things.

*Queen Mary: a Drama.* By Alfred Tennyson.  
(H. S. King & Co.)

(First Notice.)

It is scarcely surprising that three centuries and more have elapsed since the death of Mary Tudor before an English writer has been found bold enough to turn her crimes and sufferings to dramatic account. Every cause that can militate against the popularity of a play combines to drive the dramatist from this theme. Never, perhaps, in the world’s history has a career so brief and so tragic as that of Mary remained so far outside all possibility of sympathy. The darkness around her is fixed and impenetrable; her virtues cannot plead in mitigation of her crimes; her misfortunes command for her no pity; her services to the cause she espoused win for her no recognition.

Disgraced in her birth, she saw her hand the subject of such chaffering as belonged to a bargain over a pedlar's pack; refused the title she had a right to claim, and forbidden the ministrations of the religion to which she clung, her sufferings begot in her no gentleness and patience, but a firm and inexorable resolution of revenge. A wife in little more than name, a mother only in conceit, mistress of a court of foreigners, queen of a people of malcontents, she lived a life of unsatisfied longings, and died of despair and desolation. Here, surely, are materials for tragedy. Mary's surroundings were, however, equally unfortunate as regards her future fame and her temporal hopes. No more than she could win the love of her husband by her hysterical passion, or that of her people by her persecutions, could she secure the kind of interest men bestow upon those whose lives are constant and thorough in wickedness. Her death was to the nation like delivery from pestilence; and Englishmen, sighing with relief, gave her the name of Bloody Mary, with which the thought of her is now indelibly associated. Men are not ordinarily so relentless in their treatment of women. In all respects, however, except bigotry, Mary has been eclipsed. The lurid terrors of her reign were associated with nothing to which Englishmen could turn without shame. England itself was once more a fief of the Papacy, and for the first time an appanage of Spain; defeat attended upon its arms, and its last foothold on the Continent was lost. What nerve and courage Mary possessed were obscured by the nerve and courage of Elizabeth—what pathos attended her life was veiled behind the sufferings of Lady Jane Grey—what romance could, after death, be extracted from her career was effaced by the sorrows of Mary Stuart. Poetry was as silent during her reign as poets have been concerning her life since its close.

One drama, foreign in origin, exists to vindicate in some manner the memory of Mary. In 'Marie Tudor' M. Victor Hugo has produced a work of highest dramatic power and genius. A strange vindication, however, is that the French poet has afforded. He has made of Mary a woman of the Court of the Medici and the blood of the Valois. The spouse greedy of her husband's love, jealous of him even before marriage, constant as only the unloved can be, he has converted into a warm-blooded and passionate woman, daring for the sake of an illicit love every variety of shame and exposure, wrangling with her Council for the life of her lover, and defying for his sake the levelled weapons of her people. Mary is, of course, introduced into other plays. It is not long since she was brought upon the London stage in 'Twixt Axe and Crown,' an adaptation by Mr. Tom Taylor, of a drama of Charlotte von Birch-Pfeiffer.

Practically, then, since the play of M. Hugo must be considered a work of pure fantasy, the field taken up by the Laureate is unoccupied. No one before him has sought, for purposes of art, to search into the secrets of that sad life, and to present to the world the results of his analysis. This task, however, is at last accomplished, and the result is now published in the shape of a play of five acts, and of some four thousand lines. So much interest has the public in the experiment, and so novel are the

conditions under which it is made, some dallying with the subject before passing a verdict is to be allowed.

Dramatic works, except in the case in which they constitute what may be considered the entire, or, at any rate, the most important products of the mind, are frequently, generally even, a late growth. Byron, who died at thirty-six, was twenty-nine when he produced 'Manfred,' and thirty-three when he gave the world 'Marino Faliero,' 'Sardanapalus,' the 'Two Foscari,' and 'Cain.' Coleridge was over thirty when he printed 'Remorse.' Shelley was within two years of the termination of his career when he issued the 'Cenci' and 'Prometheus Unbound,' and Scott was past middle age when he published his dramas original and translated. The 'Borderers' of Wordsworth was a comparatively early work, but was so far a failure that the author was not tempted to renew the experiment. No form of composition is, indeed, more directly the result of a special and inherent quality than the drama, and none calls in ordinary minds for an exhibition of riper powers or more sustained effort. Not before, however, in literature has been known a case in which a writer who has acquired a solid, substantial, and well-earned reputation has, in the crown of life, imperilled it by an experiment in a form of composition so far removed from any he has before essayed.

The result, we may at once say, is not such as to encourage Mr. Tennyson to further effort in the same direction. It could not, indeed, be otherwise. No English poet is more essentially narrative or lyrical than the Laureate. His maidens, delightful as some of them are, have no individuality. Maud and the Princess are delicious abstractions. Lady Clara Vere de Vere, Dora, Mariana, Godiva, Enid, Queen Guenivere, are so many embodiments of different sweetnesses or virtues. Vivian even does not live like Cressida, Esmeralda, or Fenella. With men the case is worse. From King Arthur, whom Mr. Tennyson calls the blameless, forgetting apparently that ἀνύμων in Homer is applied to personal beauty and not to moral character, down to the Northern Farmer there is not one recognizable human being. Who pictures to himself Cyril or Florian as being any more real than the

—fairy Prince, with joyful eyes,  
And lighter-footed than the fox,  
of 'The Day Dream'?

In 'Queen Mary' Mr. Tennyson has so far gone in advance of his previous efforts in this respect that he has put before us human beings with whose hopes, fears, ambitions, and hatred we can sympathize. Mary, Elizabeth, Philip, Pole, Cranmer, Courtenay, Gardiner, Bonner, Lord William Howard, Sir Thomas Wyatt, though the most important of the forty and odd characters brought before us, are not the only ones that impress us. They have, however, the truth that is obtained from diligent study of history, and from the kind of art which consists in putting into their mouths the opinions they are known to have held rather than that which comes from the poet's own invigorating breath. For the rest, the arrangement and disposition are scarcely satisfactory. Never is there that collision of interest, that feud of motive, which are indispensable in a true drama; nowhere is

there a situation which is really dramatic, or which might not as well, or better, have been brought before the reader by narrative.

As, moreover, poetic graces are rare, not apparently having been sought after, and as the verses, though fluent, nervous, and musical, have little genuine fire or passion, few of those who recall the lyrics in the 'Princess,' and such lovely pieces as 'The Talking Oak,' 'The Lotos Eaters,' portions of 'Maud,' and a score of other poems that we could run over, will view without discontent the Laureate's change of aim. Truly, indeed, he has fallen under what George Peele calls "Cupid's curse":—

They that do change old love for new,  
Pray gods they change for worse.

While, however, the verdict upon 'Queen Mary' as a drama is that it lacks all essentially dramatic quality, that it fails to stir or to rouse, it is none the less a work of serious effort and sustained purpose. It presents vividly before the reader the state of England during this reign of terror, and gives elaborate pictures of the principal actors in the great tragedy then being enacted. So much more valuable, indeed, is the play from this point of view than from the dramatic standpoint, it is easier and more practicable to dwell upon the separate characters than upon the progressive action. This, indeed, may soon be dismissed.

Opening with the coronation of Mary, the story follows her life through her few brief years of crowned suffering, shows her encouraging her adherents during the fear inspired by the rebellion of Wyatt, sighing for the arrival of her royal suitor, hardening her heart to the extermination of heresy, and striving vainly to retain her husband by her side. Two important episodes, those of Wyatt's conspiracy and the burning of Cranmer, interrupt the action, which, however, more than once diverges from Mary, to such themes as the fears and anticipations of Elizabeth, in imprisonment in Woodstock, or the treatment by Gardiner of the mob he feared and hated.

On her first introduction, Mary does not speak. She is seen passing in procession to her coronation, accompanied by her sister, who, even then, distracts from her men's gaze, and eclipses her in life as she will eclipse her through subsequent ages. Some hint of this kind is probably intended in the conversation of two gentlemen in the first scene,—

FIRST GENTLEMAN. By God's light a noble creature, right royal.

SECOND GENTLEMAN. She looks comelier than ordinary to-day; but to my mind the Lady Elizabeth is the more noble and royal.

FIRST GENTLEMAN. I mean the Lady Elizabeth.

The fifth scene is reached before Mary's first words are spoken. She is kissing the picture of her future husband, and her first speech is expressive of that admiration for Philip which was her guiding principle through life. A wild outburst is provoked when her attendant mentions her father's appearance—

all pure lily and rose  
In his youth, and like a lady.

Mary then exclaims indignantly—

O, just God!  
Sweet mother, you had time and cause enough  
To sicken of his lilies and his roses.  
Cast off, betray'd, defamed, divorced, forlorn!  
And then the king—that traitor past forgiveness,  
The false archbishop fawning on him, married



The mother of Elizabeth—a heretic  
Ev'n as she is ; but God hath sent me here  
To take such order with all heretics  
That it shall be, before I die, as tho'  
My father and my brother had not lived.

The mention of Lady Jane Grey, still alive, though in imprisonment, awakens the fierce conscience of the bigot, against which the voice of mercy can yet appeal with some chance of being heard. Not yet does Mary merit the description given of her by Sir Ralph Bagenhall to Sir Thomas Stafford.—

The "Thou shalt do no murder," which God's hand wrote on her conscience, Mary rubb'd out pale—She could not make it white—and over that Traced, in the blackest text of Hell,—"Thou shalt !"  
And sign'd it—Mary !

Thought of Jane's heresies wrings from her the words—

Monstrous ! blasphemous !

She ought to burn.

The recollection, however, that the axe is as sure as the stake, intrudes upon her, and awakens some gleam of pity for one who is but a child, and does not deserve to die for doing that she was bidden. With these come memories of her beauty—

A head

So full of grace and beauty ! would that mine  
Were half as gracious ! O, my lord to be,  
My love, for thy sake only.  
I am eleven years older than he is.  
But will he care for that ?  
No, by the holy Virgin, being noble,  
But love me only : then the bastard sprout,  
My sister, is far fairer than myself.  
Will he be drawn to her ?  
No, being of the true faith with myself.  
Paget is for him—for to wed with Spain  
Would treble England—Gardiner is against him ;  
The Council, people, Parliament against him ;  
But I will have him ! My hard father hated me ;  
My brother rather hated me than loved ;  
My sister cowers and hates me. Holy Virgin,  
Plead with thy blessed son ; grant me my prayer ;  
Give me my Philip ; and we two will lead  
The living waters of the Faith again  
Back thro' their widow'd channel here, and watch  
The parch'd banks rolling incense, as of old,  
To heaven, and kindled with the palms of Christ !

In the exultation of the closing lines Mary is seen at her best. Interviews with Gardiner and Noailles show her regal and imperious in dealing with her own subjects, politic and prudent in the conduct of public affairs. In her interview with the French ambassador even, the thoughts of Philip, eagerly expected but not yet arrived, intrude, and the Queen is forgotten in the woman. Of Noailles first, and then of Simon Renard, she asks the appearance and character of her lord elect, receiving, of course, strikingly different accounts. Roused to something like frenzy by the thought of his approach, she breaks out into raptures :—

God change the pebble which his kingly foot  
First presses into some more costly stone  
Than ever blinded eye. I'll have one mark it  
And bring it me. I'll have it burnish'd firelike ;  
I'll set it round with gold, with pearl, with diamond.  
Let the great angel of the church come with him ;  
Stand on the deck and spread his wings for sail !  
God lay the waves and strow the storms at sea,  
And here at land among the people.

But she can still show mercy, and she rejects the suggestions of the ambassadors, Spanish and French, that she should despatch Elizabeth. Wyatt's insurrection and the close approach of the rebels rouse her to a display of the courage she inherited from her father. She is, as she says, a Tudor, and when her troops retire broken, and Courtenay comes to recommend flight, she steps on to the gallery of Westminster, where she is exposed to the

arrows of the assailants. Amidst the following triumph she declares that Lady Jane shall be sent to the block. Questioned of Elizabeth, she answers,—

She shall die.

My foes are at my feet, and Philip King.

Before we meet her in the third act, the wolfish nature has asserted itself. Bagenhall describes her proceedings :—

A hundred here and hundreds hang'd in Kent.  
The tigress had unsheath'd her nails at last,  
And Renard and the Chancellor sharpen'd them.  
In every London street a gibbet stood.  
They are down to-day. Here by this house was one ;  
The traitor husband dangled at the door,  
And when the traitor wife came out for bread  
To still the petty treason therewithin,  
Her cap would brush his heels.

Describing to Sir Thomas Stafford the surroundings of the marriage ceremony, Bagenhall answers an inquiry as to what dress she wore :—

Good faith, I was too sorry for the woman

To mark the dress. She wore red shoes !

STAFFORD.

Red shoes !

BAGENHALL. Scarlet, as if her feet were wash'd in blood,

As if she had waded in it.

In the interviews with Cardinal Pole, with Paget, and the Council, Mary remains restless. So soon as she is alone she thinks of Philip, and her exultation breaks forth again as she feels in fancy within her the signs of the quickening of the child who is to secure her triumph and the triumph of her church :—

He hath awaked ! he hath awaked !  
He stirs within the darkness !  
Oh, Philip, husband ! now thy love to mine  
Will cling more close, and those bleak manners thaw,  
That make me shamed and tongue-tied in my love.  
The second Prince of Peace—  
The great unborn defender of the Faith,  
Who will avenge me of mine enemies—  
He comes, and my star rises.  
The stormy Wyatts and Northumberlands,  
The proud ambitions of Elizabeth,  
And all her fiercest partisans—are pale  
Before my star !  
The light of this new learning wanes and dies :  
The ghosts of Luther and Zuinglius fade  
Into the deathless hell which is their doom  
Before my star !  
His sceptre shall go forth from Ind to Ind !  
His sword shall hew the heretic peoples down !  
His faith shall clothe the world that will be his,  
Like universal air and sunshine ! Open,  
Ye everlasting gates ! The King is here !—  
My star, my son !

Philip receives the news with ill-concealed indifference. Already he is beginning to see how fair is the Queen's sister, and to speculate as to the possibility of a change of wife. In the debate in Council upon the revival of the statutes against Lollardism, Mary takes an earnest part,—it is needless to say, on the side of persecution. Paget first and Pole subsequently oppose the suggested measures, and a hot controversy breaks out between the two, into the midst of which the Queen suddenly interposes :—

I come for counsel and ye give me feuds,  
Like dogs that set to watch their master's gate  
Fall, when the thief is ev'n within the walls,  
To worrying one another.

Hardening in her resolution to suppress all heresy, and suffering from Philip's scarcely concealed weariness and indifference, Mary turns a deaf ear to the intercessions in favour of Cranmer. All arguments are wasted by Lord William Howard, Lord Paget, and Thirlby. When the first-named nobleman suggests that Cranmer saved her life, the Queen answers :—

I know not if he did ;

And if he did I care not, my Lord Howard.

My life is not so happy, no such boon,

That I should spare to take a heretic priest's,

Who saved it or not saved. Why do you vex me ?

Her answer to their renewed entreaties is a command to her secretaries :—

Make out the writ to-night.

When Philip for the second time proposes to leave her, Mary indulges in a poetical comparison :—

Go ! must you go, indeed—again—so soon !  
Why, nature's licensed vagabond, the swallow,  
That might live always in the sun's warm heart,  
Stays longer here in our poor north than you :—  
Knows where he nested—ever comes again.

Everywhere in the path of the disconsolate monarch fall libels showing her people's hatred. Against them she bears up as she may, until she learns that they know of and discuss her husband's aversion. The discovery and the news that Calais is taken sink her into the utmost dejection. Stunned at first by the news of the capture of Calais, she recovers and breaks out into a moment's wrath :—

So ; but it is not lost—

Not yet. Send out : let England as of old  
Rise lionlike, strike hard and deep into  
The prey they are rending from her—ay, and rend  
The renders too. Send out, send out, and make  
Musters in all the counties ; gather all  
From sixteen years to sixty ; collect the fleet ;  
Let every craft that carries sail and gun  
Steer toward Calais. Guisnes is not taken yet !

Her despair mounts, and she demands, in sober faith, reviewing her conduct :—

What have I done ? what sin  
Beyond all grace, all pardon ? Mother of God,  
Thou knowest never woman meant so well,  
And fared so ill in this disastrous world ;  
My people hate me and desire my death.

She sings a song, one of the two or three admirable lyrics introduced into the play :—

Hapless doom of woman happy in betrothing !  
Beauty passes like a breath and love is lost in loathing :  
Low, my lute ; speak low, my lute, but say the world  
is nothing—

Low, lute, low !

Love will hover round the flowers when they first  
awaken ;

Love will fly the fallen leaf, and not be overtaken ;

Low, my lute ; oh low, my lute ; we fade and are  
forsaken—

Low, dear lute, low !

Complimented by her attendant upon her low voice, she breaks forth :—

How dare you say it !

Even for that he hates me. A low voice

Lost in a wilderness where none can hear !

A voice of shipwreck on a shoreless sea !

A low voice from the dust and from the grave (sitting  
on the ground).

There, am I low enough now ?

One scene more remains, that preceding death. Passing from abject depression to ungovernable fury, Mary now complains, like Othello, that "all is spent"; now rebukes herself with the slackness of her persecution. Visions of her victims haunt her in the midst of her wrath. Her last action is to cut the portrait of Philip from its frame, that it may not stare upon her in her haggardness,—

Old, miserable, diseased,  
Incapable of children.

Almost her last words are that Philip and Calais will be found written on her heart.—

Open his,—

So that he have one,—

You will find Philip only, policy, policy,—

Ay, worse than that—not one hour true to me !

Foul maggots crawling in a fester'd vice !

Adulterous to the very heart of Hell.

One more speech, descriptive of her sufferings and dream, must be given:—

O God! I have been too slack; too slack;  
There are Hot Gossellers even among our guards—  
Nobles we dared not touch. We have but burnt  
The heretic priest, workmen, and women and children.  
Wet, famine, ague, fever, storm, wreck, wrath,—  
We have so play'd the coward; but by God's grace,  
We'll follow Philip's leading, and set up  
The Holy Office here—garner the wheat,  
And burn the tares with unquenchable fire!  
Burn!—  
Fie, what a savour! tell the cooks to close  
The doors of all the offices below.  
Latimer!  
Sir, we are private with our women here—  
Ever a rough, blunt, and uncourtly fellow—  
Thou light a torch that never will go out!  
'Tis out—mine flames. Women, the Holy Father  
Has ta'en the legateship from our cousin Pole—  
Was that well done! and poor Pole pines of it,  
As I do, to the death. I am but a woman,  
I have no power.—Ah, weak and meek old man,  
Seven-fold dishonour'd even in the sight  
Of thine own sectaries—No, no. No pardon!—  
Why that was false: there is the right hand still  
Beckons me hence.  
Sir, you were burnt for heresy, not for treason,  
Remember that! 'twas I and Bonner did it,  
And Pole; we are three to one—Have you found  
mercy there,  
Grant it me here: and see he smiles and goes,  
Gentle as in life.

These references to Cranmer and Latimer are very fine. We have dealt thus far with the central figure only. Other figures demand some notice. It is difficult to imagine a study more exact and more sincere than this of Mary. It is no more dramatic, however, than the studies, equally close, of Balzac, which made Goethe exclaim that every book was wrong from a woman's heart.

*The Gnostic Heresies of the First and Second Centuries.* By the late H. L. Mansel, D.D. (Murray.)

THE lectures delivered at Oxford by the late Dean of St. Paul's, in his capacity of Professor of Ecclesiastical History, were not prepared by himself for the press, though they were apparently written with care, and probably intended for publication. In substance they are, undoubtedly, what they would have been had he lived to superintend the printing. With the exception of Burton's 'Bampton Lectures on the Heresies of the Apostolic Age,' and King's 'The Gnostics and their Remains,' they are the only work of English authorship that discusses the Gnostic opinions in modern times; for general church histories devote but a moderate space and attention to this particular branch of inquiry. But the French book of Matter and the German 'Gnosis' of Baur supply copious information, of which Dean Mansel has availed himself in the composition of the Lectures before us, though he has not sufficiently studied the latter's 'Kirchengeschichte der drei ersten Jahrhunderte,' which sometimes corrects or modifies, at least in the last edition, the older views contained in the 'Gnosis.'

The book deals with the subject at considerable length, and bears marks of independent study founded upon many good sources. With a mind trained to philosophical discussion, the author views it calmly and thoughtfully. The work will be acceptable to the student of ecclesiastical history, inasmuch as it presents him with a readable, succinct, and clear description of the sects which came into contact with Christianity in its early

stages. As for the problem with which it deals, few are of more importance in helping us to ascertain the causes of the growth of a Catholic Church in the second century, the formation of a canon as a rule of faith along with, or based upon tradition, and the appearance of a dogmatic creed. Without Gnosticism and Montanism, the early fathers might have conducted their expositions of the New Testament differently, though it is impossible to conceive any other result than the triumph of Pauline Christianity over the Judaic type. A rigid inspiration of the apostolic books might not have been asserted, though the verbal inspiration then assigned to the Old Testament writings suggested and facilitated a similar theory for those of the New. The Lectures are sixteen in number. After an Introduction and two lectures on the sources of Gnosticism, the author examines the sources of Gnosticism in the New Testament, and proceeds to describe the sects and sectaries in detail. The last two give some account of the Christian opponents of Gnosticism, Irenæus, Tertullian, Clement of Alexandria, and Hippolytus. The ability shown in delineating the different parts of the subject varies. Had the Dean been well acquainted with the New Testament, the critical discussions to which all its parts have been submitted, and the results deduced from them, he might have looked at some parts of the subject from a different and more correct standpoint. Had he been less of a traditional theologian, he would have considered the first and second centuries of the Christian era in another way. But he was more of a logician than a critic, a mental philosopher rather than a discerning theologian. Theology, indeed, was not his department; he was an expositor of Sir Wm. Hamilton's philosophy, metaphysically acute and vigorous, but attached to the established creed of the church conservatively. Hence the eulogistic account of him in the Introduction, though creditable to an admiring friend, is extravagant. In consequence of the peculiar studies in which his strength lay, and the suddenness with which he was thrown into the chair of ecclesiastical history, he could not at once produce a course of lectures on the early Gnostics profound or masterly. What he did must lack permanent value. The field was not one in which his intellect could find congenial scope for its strength and subtilty.

The best part of the book is that on the sources of Gnosticism and on Basilides. But he puts the Jewish Cabbala among the former, which is altogether out of place. The feeblest part is that about the notices of Gnosticism in the New Testament. Here the author, though not running to the same excess as Burton, finds references to the Gnostics which have no existence, as in the Nicolaitans of the Apocalypse and in the apostle's argument for the resurrection of the body in 1 Cor. xv. But we can scarcely wonder at the mistakes made in the chronology and authorship of the New Testament books, as well as in their interpretation, when we see the perfunctory authorities which the writer refers to—Alford and Bishop Ellicott, the Bishop of Lincoln and Hengstenberg. In this respect he has not been more fortunate than in inclining to Bleek's erroneous views about the original language of St. Matthew's Gospel. Nor has sufficient judgment been shown in dealing with

patristic evidence. Thus Irenæus is followed in holding that the Gospel of St. John was written to oppose the form of the Gnostic heresy taught by Cerinthus; and nearly a whole lecture is given to Simon Magus as the originator of the Gnostic heresies. It is true that the fathers make Simon the first Gnostic, but the person they depict is apocryphal and mythical. He is a magician, to whom they assign wonderful things of their own invention. The origin of Gnosis cannot be put so far back as its fatherhood in Simon would necessarily make it; and the 'Ἀπόφασις μεγάλη,' falsely ascribed to him, probably means "great denial," not "great announcement." The Ophites, as far as we know, were the earliest sect of Gnostics.

It would have improved the character of his Lectures if the learned writer had given more prominence to the fundamental feature of Gnosis in all its forms, viz., its dualism, showing therein its heathen origin. In like manner, had he studied the earliest history of Christianity analytically, he would have entertained other ideas about the Ebionites, of whom Epiphanius says most unhistorically, that they did not take their rise till after the destruction of Jerusalem. It was not till after Justin Martyr that they were regarded as a sect. Orthodox Jewish Christians at first, they became heretical when excluded from the Catholic Church.

The sketch given of Marcion does scant justice to the man who made the first collection of New Testament books to form a canon. On account of his gospel, which should not be called a mutilated Luke, for Marcion retained some original readings which do not appear in the text, as well as of his notions about Judaism and the extra-Pauline parts of the New Testament, the Dean is somewhat prejudiced against him. And it is not brought out with sufficient distinctness that Simon the Magician represents in the Clementine Homilies not merely Marcion but the apostle Paul. We could have desired a more thorough discussion of these Homilies, upon which so much has been written by the Tübingen school. They cannot be properly called "the protest of one Gnostic school against another—the Ebionite against the Marcionite"; and a grave misapprehension of their origin is shown in attributing it to "some philosophically educated Christian, distracted by the various doctrines around him, and especially by the spread of Marcionism, having adopted the idea of seeking for a primitive Christianity in the Jewish birthplace of the faith, and having fancied himself to have discovered it among the speculations of Judaizing heresy." Primitive and later Christianity, the forms of the first century and the amalgamated form represented by Irenæus and Tertullian, should be carefully distinguished.

Though the errors occurring in these Lectures are not few, and the imperfect treatment of various topics characteristic of an uncritical theologian, they merit the perusal of all who take an interest in the early forms of Christianity and the speculations it had to encounter. Nothing from the pen of a philosophical thinker like the late Dean should be neglected. But he could scarcely do justice to himself out of the department of mental philosophy. He had not the accurate knowledge necessary to an ecclesiastical historian,



for in the list of his leaders of the Valentinian schools Colarbasus still appears, though Volkmar took him out of it so long ago as 1855; and the name Peratæ is misinterpreted, though a phrase in the *Philosophumena* (*περαταὶ τῶν φιλοσοφῶν*) contains the true explanation.

While showing his accurate perception in some things, he does not apply it to others. One who asserts most truly that such men as Irenæus and Tertullian hardly appreciated the philosophical positions occupied by their adversaries who corrupted revealed truth, should have seen that "the general testimony of antiquity," assigning the date of the Apocalypse to the reign of Domitian, is opposed to internal evidence; that St. Jude does not follow St. Peter, but *vice versâ*; and that the testimony in favour of St. Peter's authorship of the second gospel is such that Calvin himself deemed it insufficient. On these and other points, however, no doubts disturbed the lecturer, who looked right before him, and assumed, like some of his predecessors, two Roman imprisonments of St. Paul—a hypothesis rejected by all true critics—who speaks of the Epistle to the Hebrews as written, or, at least, superintended, by St. Paul, whereas it exhibits Jewish Christianity modified by Paulinism, not Paulinism itself.

Those who read the Lectures with discrimination will be instructed by their condensed and lucid descriptions of speculations not always easy of apprehension, while they regret the loss of one who might have improved and corrected them by further study.

#### SECRET SOCIETIES.

*The History of the Secret Societies of all Ages and Countries.* By C. W. Heckethorn. 2 vols. (Bentley & Son.)

MR. HECKETHORN'S attention had long been engaged by the subject of Secret Societies, and he had determined to collect in comprehensive form all that could be gathered thereon, when an account in the *Athenæum* of 'Il Mondo Secreto,' by Signor De Castro, directed him to that work. At first Mr. Heckethorn thought of giving a free translation of De Castro's book, and he began a version from the Italian; but his labours speedily assumed a more independent form. The original he found coloured by political bias, the writer being too indulgent to "various Italian political sects, who, in many instances, were scarcely more than hordes of brigands." Besides, there was much to be derived from English and German sources, and many societies not mentioned by Signor De Castro had to be noticed. With such additions, and the amplification of the original Italian, the present work, according to the author, claims the merit of being the most comprehensive account of Secret Societies extant.

In collecting "all that could be gathered," Mr. Heckethorn has picked up much that ought to have been overlooked. It is not clear what he means by a "secret" society, but a glance at the Table of Contents shows us he has included in the list what is not usually so regarded. For instance, he makes William Tell a secret society. We are told, however, that Tell did not kill Gessler "because he (Tell) was a member of a secret society, and was bound to do so, but because the Austrian Governor had done him a per-

sonal wrong by aiming at his child's life." After this we should not be surprised to hear that the Babes in the Wood, or, at least, their uncle, was a member of a secret society. We do find that Swedenborg was, and that poor Jacob Böhme was. Of all the Secret Societies mentioned, Böhme is, perhaps, the one that most excites the enthusiasm of our author. "In the writings of this poor cobbler," we are told, "lie the germs of all the discoveries in physical science hitherto and yet to be made." It would be presumption on our part to question this opinion, just as it would be presumption to question Mr. Heckethorn's opinion of Tell, or of the uncle of the Babes in the Wood, or of any other Secret Society about which he writes. Were we to express dissent in the case of Böhme, we should be particularly unfortunate, "for," we read, "the hierophant that initiated me into the mysteries of the German theosophy is, undoubtedly, the most learned Böhmite in this or any other country; in fact, the only man that understands him thoroughly."

There is not much harm in Mr. Heckethorn thus giving us his views and opinions on Secret Societies concerning which he and a hierophant know most. We read and are thankful. But there are other Secret Societies about which people who are not hierophants know something. This is assuredly the case with regard to "Young Italy," of which Mazzini, "who may be looked upon as the chief instigator of secret societies in Italy having revolutionary tendencies," was the founder. The aims and means of Mazzini are by this time so well understood that even a hierophant ought to have made himself acquainted with them before writing on the subject. Still we find Mr. Heckethorn, who is able to give us the secret motives which induced Tell (who never existed) to slay Gessler (who was never killed), is not quite accurate in the account he furnishes of his illustrious contemporary, Mazzini. According to Mr. Heckethorn, the Italian chief was the instigator of assassination, and it was at his bidding that Count Rossi was murdered and that forty conspirators were chosen by lot to protect the murderer. Now we, who do not profess to understand the workings of Tell's mind, or the feelings of the cruel uncle who did to death the innocent Children in the Wood, are sufficiently acquainted with modern events to know that the account of the assassination of Count Rossi here given is utterly false. Mr. Heckethorn himself knows it is utterly false, for, at the end of an elaborate description of the event, he adds, "Since writing the above, I have met with documents which induce me to suspend my judgment as to who were the real authors of Rossi's assassination. From what I have since learnt, it would seem that the clerical party, and not the Carbonari, planned and executed the deed." After this confession an ordinary person might suppose the author would have cancelled his libel. But Mr. Heckethorn allows the false account and the true to stand, for the reader to take his choice according to his political leaning. He is equally disingenuous in his description of Dombrowski, the Communist, "accused of having forged bank-notes," and of M. Jules Favre, denounced as "a scoundrel living in concubinage with the wife of a drunkard resi-

dent in Algiers, and as having, by a most daring concoction of forgeries, contrived to grasp, in the name of the children of his adultery, a large succession, which made him a rich man.

Mr. Heckethorn is evidently more at home in dealing with Secret Societies of ancient times than with those of our own day. He knows all about the Druids. "Holocausts of men, women, and children, enclosed in large towers of wicker-work, were," we learn, "sometimes sacrificed as a burnt-offering to their superstitions, which were, at the same time, intended to enhance the consideration of the priests, who were an ambitious race, delighting in blood. . . . When there was a scarcity of criminals, they made no scruple to supply their place with innocent persons." Even the ladies were bloodthirsty, for "if one of the priestesses dropped any of the sacred materials, the others fell upon her with fierce yells, tore her to pieces, and scattered her bleeding limbs."

Equally curious and startling particulars are supplied respecting other Societies, ancient, mediæval, and modern. Magi, Mythraics, Brahmins and Gymnosophists, Assassins and Druses, Knights Templars and Free Judges, Alchymists and Rosicrucians, Mystics and Illuminati, Carbonari and the Inquisition, Fenians, Communists and Internationalists, all find an historian in Mr. Heckethorn, who, if he has only read all the works given in these volumes as "authorities," ought to be as well acquainted as most men with the secret doings of the world from the time of Zoroaster—discovered to have lived "nearly seventy centuries before our era"—down to that of Mr. George Odger, "champion of Poland." It must be confessed, however, with Lord Bacon, that although reading maketh a man full, it does not necessarily make him exact, and we know no better instance of the truth of his Lordship's remark than the author of the work before us. Mr. Heckethorn is, in a word, a random and reckless writer. When he has to deal with what has ceased to influence the world he is too credulous; when he treats of modern Societies he exhibits prejudices fatal to impartiality, which is the cardinal requisite in every history.

Should a second edition be called for, we recommend the author to add an Index, and to supply references to pages instead of sections in the analytical Table of Contents.

*Character and Logical Method of Political Economy.* By J. E. Cairnes, LL.D. (Macmillan & Co.)

ALTHOUGH this is nominally a second edition of a work originally published in Dublin about seventeen years ago, it has been, in its present form, so greatly amplified and enlarged, that it well merits all the attention due to the first appearance of a new work on economic science from the pen of Mr. Cairnes. The original book long held its place as one of the chief light-givers a student could bring to bear upon the more obscure problems of political economy. It was, however, for some years out of print, and the consequent difficulty of obtaining it caused several of those who knew its value in economic education to urge upon its author its republication. The result is the present volume, which has received so many and such valuable additions, that we recom-

mend the perusal of it with as much earnestness to those who are acquainted with its predecessor as to those who have been unable to obtain the original volume. A large part of the book has been re-written, increased prominence has been given to economic problems only touched on in the former volume, and an entirely new chapter "On the Place and Purpose of Definition in Political Economy" has been added. For those who know Mr. Cairnes's writings, enough has been said to show that the book thus amplified will fully repay a most careful perusal by those who are well acquainted with the first edition.

The style in which the book is written is well calculated to make it acceptable to the general public. A striking characteristic of Mr. Cairnes's political economy is the allowance he always reminds his readers must be made for the influence of disturbing causes in counteracting the tendency of economic laws; and this characteristic will always make his writings more acceptable to the un-economic public than the works of those political economists who, by ignoring the operation of disturbing causes, have earned for their science an undeserved reputation for pedantry and dogmatism. The majority of economists preface their remarks by the assumption that economic laws act entirely unchecked by disturbing forces. They are perfectly justified in making this assumption; there are many problems of political economy that have been immensely elucidated by making it, but to the general public this habit of dismissing from view the operation of disturbing forces, which are always, in fact, present, gives an air of unreality and an unpractical character to economic conclusions. Mr. Cairnes is, on the other hand, always careful to remind his readers that in stating an economic law he is stating a tendency which may be, and often is, counteracted by other tendencies acting in a contrary direction. Some of the more important of these counteracting forces he takes care to mention and to make allowance for (as, for example, in a former work, 'Some Leading Principles of Political Economy newly Expounded,' the influence of the indebtedness of one country to another in counteracting the economic law of the tendency of exports and imports to an equality); but he also insists that from the nature of the case the number and importance of the disturbing causes are incapable of being estimated with anything approaching to numerical exactness; and, therefore, although the premisses of political economy are positive facts, susceptible of proof from the direct evidence of our consciousness or our senses, the conclusions of political economy must always be hypothetical, because it is impossible to estimate the exact influence of the counteracting forces. Every one is familiar with the triumphant refutation which is fondly believed to be given to the Malthusian law of population by those who assert that it must be erroneous because, as a matter of fact, population has not increased faster than the means of subsistence. This assertion is simply a statement that a physical impossibility has not taken place. The increase of population, is obviously limited by the means of subsistence. But the fact that in all countries of progressive prosperity the means of subsistence have increased more rapidly than population, is no refutation of the

Malthusian law, it simply shows that where this is the case, the tendency of population to increase more rapidly than the means of subsistence are capable of being increased, has been counteracted by other circumstances. To show that a tendency may be counteracted is no proof that it ceases to operate; if it were so, every child who catches a ball as it falls through the air might be said to suspend the operation of the law of gravitation; or, to give Mr. Cairnes's illustration,—

"The fact of the arrival of a vessel in New York is no proof that she had the wind in her favour: she may have had recourse to steam to counteract its effects. The speed at which she travels and the direction of her course do not depend upon the force of the steam impelling, or of the winds assisting, or of the currents thwarting, or of the friction impeding, but is 'the last result and joint effect of all.' Such also is the progress of society. It represents the result of a vast number of forces, physical, intellectual, social, and moral; and it advances, or recedes or oscillates, as one kind or other prevails."

The constant recognition of counteracting forces, the exact influence of which is incapable of precise calculation, and the consequent deduction that the conclusions of political economy must be accepted as hypothetical, will always, and justly, be a great attraction in Mr. Cairnes's writings to the general reader. By recognizing the limitations under which the political economist pursues his investigations, he does much to establish the practical value of the science, and the importance to practical men of a knowledge of economic laws; in a word, he does much to show the close and important relations between political economy and every-day life.

But however these characteristics may win favour for the 'Logical Method of Political Economy' with the general public, its chief and most lasting value will be, if we mistake not, as a student's book. To the general reader it will, without doubt, be both interesting and instructive; but to the student it will be simply invaluable. It fills a gap which no other book fills. It provides the student with a map of the subject-matter of his investigations. It tells him what road he should take and what weapons he should use in assailing the fortresses of economic speculation; and it also tells him what roads he should avoid and what weapons he will be likely to cut his own fingers with if he should seize them unwarily. We know of no other book which even attempts to give this aid to the student of political economy.

To summarize as briefly as possible the scope of the book, it may be said that, in the first place, it vindicates the scientific nature of political economy, and draws a comparison between it and the physical sciences; it then proceeds to show by what scientific method economic problems are to be solved; and concludes with two illustrative chapters demonstrating that, in fact, the capital discoveries of political economy, such as the laws of population and rent, have been made in the manner claimed as the true scientific method of approaching economic problems.

We have already stated that Mr. Cairnes draws attention to the fact that the premisses of political economy are not hypothetical, as are, for instance, the premisses of mathematical science. They are not the result of ages of laborious investigation into the facts

of wealth, as the discovery of the law of gravitation was the result of ages of investigation into the facts of the physical universe; they are, on the contrary, truths, admitting of direct proof from the evidence of consciousness and of the senses. This is the great advantage which political economy has over the physical sciences; it is provided with ready-made premisses of undoubted truth. The desire for wealth, the wish to obtain it at the least possible sacrifice, what is known as the "law of diminishing productiveness," are examples of the premisses of political economy. No elaborate inductive research is necessary to arrive at them; no experiments are needed to corroborate them; or, if experiments are needed, as Mr. Cairnes points out, they are performed in abundance by every tradesman who goes into business, by every farmer who prefers to extend the area of his farm instead of employing increased capital on the acres already under his plough. This advantage of having the fundamental principles of his science ready made to his hand, in fact makes the starting-point of the political economist comparable to the vantage ground which was gained by the physicist only after ages of industry and genius. Mr. Cairnes gives a graphic sketch of the yearning of the primitive speculators on the physical universe "for some 'Atlas for their thoughts,' some ultimate force, some paramount and all-pervading principle, by intellectual deductions from which light might be let in among the confused and jarring elements of the world." The inductive method was necessarily the only successful means of attaining what they were in search of, and, accordingly, induction is the necessary and inevitable path by which physical investigation was bound at the outset of its career to proceed. But so soon as any of the ultimate laws of physical phenomena were established by induction, the method of deduction became a powerful weapon in the hands of the physical inquirer, and was henceforth wielded with the most splendid success by the great masters of physical science. Applying the experience gained in the pursuit of physical science to the proper method of investigation into political economy, the inference Mr. Cairnes draws—and the justice of it he fully substantiates—is that the deductive method is that by which the solution of economic problems is to be attained. Not needing an elaborate process of induction to establish the premisses of the science, the political economist starts at the outset in the position which the physicist only attained after centuries of laborious research. There is, however, another essential difference between the position of the economist and the physicist in relation to their respective investigations. In the physical sciences,—such, for instance, as chemistry,—induction is based on direct experiment; from all similar means of verification of his inductions the political economist is, from the nature of the case, precluded. To urge that as the first steps in physical science were made by induction, therefore induction is the proper method in pursuing economic investigations, is to show the greatest ignorance of the essential characteristics of the case.

"What can argue greater ignorance of the conditions of the case,—at once of the precedents furnished by the physical sciences, and of the character



of the economic problem,—than to appeal to the former, as is constantly done, in justification of the exclusive use of the purely inductive method in economical research? It is to overlook alike the peculiar weakness and the peculiar strength of the economist's position. It is to advocate for political economy a method which is only powerful in physical investigation, because the physicist can employ it in connexion with conditions from the realization of which the economist is, from the nature of his inquiry, precluded; and to refuse to employ an engine of discovery ready to our hands, which the physicist has spent centuries of laborious speculation in his endeavours to attain, and which, once possessed, has proved the most potent of all his appliances. What the precedents of physical science, rightly understood, teach the economist, is to regard deduction as his principal resource; the facts furnished by observation and experience being employed, so far as circumstances permit, as the means of verifying the conclusions thus obtained, as well as, where discrepancies are found to occur between facts and his theoretical reasonings, for ascertaining the nature of the disturbing causes to which such discrepancies are due. It is in this way, and in this way only, that the appeal to experience is made in those physical sciences which have reached the deductive stage, that is to say, which in the logical character of their problems present any real analogy to economic science."

The quotation we have made gives the keynote of the book; but to appreciate the reasoning on which the conclusion is based, and the number and force of the illustrations by which it is supported, the reader must be referred to the volume itself. We are convinced that the 'Character and Logical Method of Political Economy' will take a high rank among the contributions which have been made during the last half century to Economic Science.

#### NOVELS OF THE WEEK.

*Woman's Ambition.* By M. L. Lyons. (Samuel Tinsley.)

*The Way We Live Now.* By Anthony Trollope. 2 vols. (Chapman & Hall.)

*St. Simon's Niece.* By Frank Lee Benedict. 3 vols. (Samuel Tinsley.)

*A Nine Days' Wonder: a Novelette.* By Hamilton Aidé. (Smith, Elder & Co.)

*The Mills of the Gods.* By Mrs. J. H. Twells. (Philadelphia, Lippincott & Co.; London, Trübner & Co.)

*Nortondale Castle.* (Samuel Tinsley.)

'WOMAN'S AMBITION' unquestionably has one merit, that it is in one volume. Whether it has any other, we do not venture to say. That it has many gross faults, we can, however, state without hesitation. Ladies ought to understand, though they probably never will, that in order to write a novel, it is not enough to set down a quantity of vacuous conversation, and describe a certain number of events happening to a certain number of persons. Even the fact that the girls have aristocratic manners, though it goes some way, and that the subject of their talk is chiefly the prospect of marriage, is not all that is necessary. We may go further, and say that a wedding going off with great *éclat* in the last chapter but one, and a liberal allowance of husky voices, sighs, prayers of faith, and "deeply religious" clergymen, still leave something wanting. These remarks admit of general application, and we ought, perhaps, to descend to particulars. A considerable ignorance of the grammar and spelling of both French and English is expected

of a novelist, and the writer of 'Woman's Ambition' will cause no disappointment in this respect. But she has given us especial annoyance in several ways. First, so early as the eighth page she cruelly tells us that had Mrs. Egerton reasoned in a particular manner, "she never would have taken Roseneath, and this book would never have been written." Secondly, ladies are perpetually driving about in what Miss Lyons (?) calls "phaetons." And, lastly, she feels obliged to bid us adieu "with the wish, though scarcely the hope, that this tale may give the readers of it half as much pleasure in the perusal as it has given the author in the composition." As far as we are concerned the author has been too sanguine.

Easy as Mr. Trollope's style of writing appears to be, we suspect his best novels cost him a good deal of trouble. 'The Way We Live Now' is not one of his best novels; and apparently he has bestowed little pains upon it. That the story could have been made one that would sustain the author's reputation is doubtful; for a character like that of the swindler, who is the hero of the tale, requires to be sketched by a more powerful hand than Mr. Trollope's, and the choice of such a protagonist shows ignorance on the novelist's part of the limits of his capacities. But though Melmotte is a failure, the general plot and the secondary characters of the book would have been much better had Mr. Trollope given more heed to them. As it is, 'The Way We Live Now' is carelessly constructed and carelessly written. Characters are brought in only to disappear. For instance, the bishop introduced in the early part of the first volume plays no part in the subsequent development of the story, and the way in which he is dragged in at the end only serves to draw attention to the blunder. Mr. Trollope having created Bishop Proudie, may have become afraid of attempting to depict another bishop, and may have paused for that reason. But some of his other characters are similarly treated, and the tale is hurried to a close in a most inartistic fashion. Still, poor as the novel is, there are clever scenes in it. The Longestaffes are all excellent, and Georgiana Longestaffes engagement to Mr. Brehgert is an episode worthy of Mr. Trollope in his best days.

Mr. Benedict is certainly a smart writer, and to those who like descriptions of American society as it is (or was) in Paris, his book will doubtless be attractive. He is, of course, an ardent Bonapartist, and sighs with feeling over the Bohemian delights that are no more. One of his ladies,—"feminines," as he invariably calls them,—after spending three days "at the royal castle which overlooks Windsor town—rather long, heavy days, Miss Devereux was forced to admit, under her breath," passes "a week in the quiet of Chiselhurst, where her old admiration for the most gracious winning woman of our century warmed into a higher homage at the sight of the uncomplaining fortitude which ennobled that uncrowned brow." For our own part we may say, without being too censorious, that an atmosphere of tobacco-smoke from cigarettes smoked by females, of champagne and absinthe, palls a little; and that we think our author is rather too fond of sailing near the wind. Mr. Benedict's craving for touches of

impropriety is probably incurable, and his style certainly does not show much promise. At the same time his book is not dull; we have burstings of bubble companies and railway accidents, and comparatively few lurid sunsets and flashings of liquid eyes. If he could correct faults which we fear are incurable, he might yet write a tolerable novel.

Mr. Hamilton Aidé's novelette, 'A Nine Days' Wonder,' is a slight, and not too accurate, sketch of country life and manners. From the play founded upon it, and produced simultaneously with it, it differs slightly. The "meek curate," who, in the dramatic version, serves as a species of chorus, is absent, his place being supplied by an admiral. The action is more set, and the motives of the various characters are more intelligible. No change is made in the teaching, which enforces with extreme zeal the lesson of forgiveness. While stopping short of Mr. Wilkie Collins's conclusion, in his 'New Magdalen,' that the only, or, at any rate, the best road to absolute purity and ineffable virtue is through what the world has been accustomed to consider defilement, Mr. Aidé shows that a blot upon the fair fame of a woman is a matter which a definite number of tears may efface. Such views require some time for their complete acceptance. Mean time, Mr. Aidé's country gentleman, who takes to wife a woman twice married already, and, by her own confession, false to one of her husbands, is rather a type of the man that is to be, or may be, than the man that is.

As the author thinks that Englishmen feel it their bounden duty "to snub Americans à l'outrance" (*sic*), we feel somewhat diffident in advancing our opinions on the merit of 'The Mills of the Gods.' The title did not strike our fancy, misquotations seldom do; but on the whole we have been agreeably surprised with the book. Dora is charming enough, though we do think she was unfortunate in meeting so outrageous a villain as the elegant Dyke Faucett, who will probably be accepted in America as a type of the British aristocrat. Mrs. Twells does not show unusual knowledge of her subject when dealing with the fascinating class to which Mr. Faucett belongs. From the old gentleman who signs himself "Philip Standley, Bart.,"—a method of subscription which we fancied was peculiar to the "unfortunate nobleman at Dartmoor,"—to the majestic countess who permits Miss Ogilvie to entertain Col. Tyrrell in "her own parlor," there is something a little grotesque about them all. "I'm not off your hands yet, mamma, so don't rumple me," seems to us a curious utterance for the statuesque and haughty Lady Florence Ellesmere. These oddities, however, are natural enough, and the parsimonious spelling, which makes our language look so strange, is, we suppose, to be accepted as distinctively American. In more important matters the book is by no means below the average. When Dora's rascally husband deserts her in Paris, she has to undergo the horrors of the siege, and Mrs. Twells has availed herself not unskillfully of the subject. The characters of Ronald and his friend Dick, Agnes, the volunteer nurse, and Dora herself, unfold themselves to each other and to the reader through the pressure of that time of trial, and we become sufficiently sym-

pathetic with their hopes and fears to rejoice much when a summary end is put to the miserable Dyke, and the right people come together as the final reward of their endurance.

The principal defect of 'Nortondale Castle,' a readable little novel of the quiet sort, is that it in no way specially illustrates the period at which it is laid. It was necessary to go back a generation or two for the incident of the duel, but for any other purpose it might be a story of the present time. The narrator is a widow lady, who relates very simply the one startling event which broke up the tranquillity of her country life. As to tell its nature would be to tell the story, we will say no more than that it is well imagined, though somewhat improbable, and that some sketches of character are to be found in the course of the narrative.

#### ST. AUGUSTINE'S.

*Occasional Papers.* Printed for St. Augustine's College, Canterbury.

THE College of St. Augustine, Canterbury, is an educational, as well as missionary and religious, institution, and as such it possesses features of interest for us. Next Tuesday, the 29th, is St. Peter's Day,—St. Augustine's gala day—the Commemoration Festival of the College. What May is to Exeter Hall, St. Peter's Day is to Canterbury. The Kentish city on that occasion is crowded with visitors, chiefly clerical. There are "high celebrations," with bishops for celebrants. Colonial dignitaries, American orators, and missionaries "on deputation," speechify. There are meetings and greetings, semi-convivial, semi-religious. Men eat and drink, preach and pray together, with equal zest. The Warden gives an annual banquet in the old refectory of St. Augustine's Abbey, which, after being used as the store-house of a brewery, is now become the dining-hall of the Missionary College; and it is hoped that amongst the guests this year, under the oaken rafters which sheltered, forty years ago, half-a-dozen beer-vats, will be Sir Wilfrid Lawson! Mr. Beresford Hope, of course, will be there. St. Augustine's College has the power of conferring hoods and diplomas, and these are always conferred on St. Peter's Day. In fact, we can scarcely imagine a contrast more striking than that noticeable between the silence, the languor, the monotonies set in minor keys, the salt fish-and-water and Communion Services of Lenten days in the College, and the ducks and green peas and champagne of the 29th of June.

The educational work at St. Augustine's is carried on by a Warden, Sub-warden, two or more Fellows, and several assistants. There is a good deal to blame in the course and methods pursued, but there is also a good deal to praise. We believe that there is no theological training for incipient clergymen, from a Church of England standpoint, with which that obtainable at the Canterbury College will not bear comparison. We know what are the "studies" pursued at Durham, St. Bees, Lampeter, and Islington; but in its own way, and having reference to its own school of theological predilections, St. Augustine's takes the lead, or, at least, is outstripped by none. In fact, the curriculum offered there is, if anything, unnecessarily severe. Too much is attempted.

A few minds, either remarkably capable, or well trained before beginning their St. Augustine's training, alone can do full justice to a course which necessitates three years' application, close as well as unremitting. Sometimes "the screw," as the saying goes, "is put on too tightly." This seemed to be the case several years ago, when two candidates for orders in the Church of England suddenly lost their mental equilibrium, and executed a rapid somersault into the arms of Rome. Shortly afterwards the students rose up *en masse* in rebellion, and were all, with three exceptions, rusticated. Two of the three who did not "rebel" were Kaffir Chiefs, who could not understand what all the commotion was about. The other exception, we believe, was a friend of Mark Lemon, and was an occasional contributor of sketches to *Punch*. He did not "rebel." He thought it more "funny" not to; and about that time, some six or seven years ago, sent a series of nine sketches to *Punch*, which were duly published under the title of *The Monastic Missionary*. Our readers can easily look those sketches up for themselves, although we have forgotten the exact date at which they appeared. We need not point the moral nor adorn the tale.

We have spoken of the severity of the collegiate course at St. Augustine's, and we may now describe it a little more in detail. Before the candidates pass out qualified for holy orders, they must have a knowledge of the English Bible and of the New Testament, in the original, of course. They are taught Hebrew. The Latin fathers of the first six centuries are supposed to be at their fingers' ends. Especial attention is paid to English theological writings, and the students are expected to take a deep interest in Bull or Butler, Pearson or Proctor, Massingberd or Harold Browne. They have to study, besides, logic, mathematics, geology, chemistry, and what not. They are drilled in sermon-writing and extemporary preaching, in church music, and have to undergo a year of instruction in medicine, being aided by clinical lectures. Then many of them are required to learn some Oriental language. We have alluded to the extra staff of the college as "assistants." This word hardly applies to the case. Dr. Rost, the eminent Oriental scholar, holds the Professorship of Eastern languages attached to the college, and gives weekly his valuable lectures. A fine library, especially of Oriental books, chiefly from a collection made by Dr. Mill, of Calcutta, is available for the daily use of the students. Dr. Lochè, a scholarly physician, is their instructor in medicine, and they are privileged to "walk" the Canterbury Hospital. An hour a day, during the three years' curriculum, is devoted to what is termed "manual labour," that is, the students are taught carpentering, gardening, printing, book-binding, lithography, illuminating, &c. We need add little more. Such a programme speaks for itself.

Dr. Bailey, the Warden, who superintends all this educational machinery, is an author esteemed in certain religious circles. He has written one little book containing anecdotes concerning the Prayer-Book, which is readable and interesting from beginning to end. He is, also, the editor of the 'Occasional Papers' which from time to time issue from the St. Augustine's College Press: papers which are chiefly composed of letters received by him, or

he Sub-Warden, from old students, who are missionaries labouring in all parts of the world. Canon Bailey's other works are perhaps learned, but they are dull, with some exceptions, when the reverend doctor is certainly not learned, and is as diverting as any one, except him himself, could desire. Many years ago, we believe, he published a small book of missionary hymns, in which occurred a stanza which ran somewhat as follows:—

Save us whilst at College;  
Give us holy knowledge.

The rendering of this splendid couplet was, we have heard, somewhat marred in the College services (at which the singing of the hymn was enforced) by some of the choristers persisting in pronouncing the last word not "nollege" but "nô-lege." Dr. Bailey is evidently a gentleman who does not know that theology is one thing and poetry is another; and the attempt to introduce his hymn led to the production of a parody more ludicrous than reverent.

But the education given at the College over which Dr. Bailey presides is supposed not only to be intellectual but moral. We fear that this phrase too often means, "You may use your own brain, but your conscience you must place in the keeping of your superiors." A short description will justify our remark, and, absurd as some incidents of this "moral training" may appear, we had better, perhaps, briefly mention them. 1. When, after probation, a lad is admitted to studentship, he must make an oath, or solemn promise, binding him to a career for life which subsequently he may find to be unsuitable for him. 2. He must shave off his moustache. This used to be a very important regulation, and it is whispered that the late Sub-Warden shaved religiously till he resigned his post, when he immediately began to grow the appendage, and that on his re-appearance at the College gates he was hardly recognizable. 3. He must not smoke. St. Paul didn't. 4. He must not be seen in the streets with a lady—not even his own sister—as there might be misapprehensions. We have no space or desire for further illustrations of this "moral education." The excellent people who rule the place make, no doubt with the best possible intentions, every effort to combine modern tuition with old monastic discipline; but were this not so, the College would, probably, have become much more frequented than it is. The endeavour to treat young men like children is apt to turn them into prigs, and is neither popular nor wise. It little matters, we should have thought, whether or not a missionary wears a beard. In our humble opinion, beards have little to do with missionary failures: but perhaps the Warden of St. Augustine's knows better.

To conclude, the College is fast passing from under the tacit authority of the Society for the Propagation of the Gospel. In former years, that Society used to draw many of its agents from the College; now most of the men are taken by Colonial Bishops, and the institution is losing its distinctively missionary character. A chaplain, or a schoolmaster in holy orders, or a pastor of English immigrants, is not a "missionary to the heathen." The College, we need not say, was not founded to educate chaplains or teach schoolmasters, and its friends, when they meet together next week, should consider whether this change is



altogether an improvement, and how it is that the College has not attracted more students. It started under high auspices. Its managers are zealous. Why has it proved little better than a genteel failure?

#### THE PALÆOGRAPHICAL SOCIETY. (Second Notice.)

LAST week we gave an account of the best specimens of the handwritings selected by this Society. We may this week describe some of the more salient points embraced by the drawings and illustrations in the same issue. The first (No. 40), in respect of age and interest, is a page from the Homer in the Ambrosian Library at Milan. This manuscript is of the fifth century, and is, probably, the oldest illustrated vellum manuscript known to exist. The Greek artist has chosen for his subject the meeting of Hector with Hecuba and her daughter Laodice, as it were for an exposition of the lines:—

Ενθα οἱ ἠπιόδωρος ἱναντῖν ἦλυθε μήτηρ,  
Λαοδίκην ἰσάγουσα, θυγατρὸν εἶδος ἄριστην.  
(Ilias, vi. 251-2.)

The hero, clad in his armour, and with simple drapery about him, moves rapidly towards the advancing females, upon whose features is impressed that placid dreamy look which Homer so often praises. The colours of the original picture are red, purple, yellow, blue, white, and brown; but the photographic process employed by the Palæographic Society translates these varied tints, by several pleasing gradations of a homogeneous pigment, into a form at first sight much resembling a mezzotint engraving. And the *ensemble* is by no means so harsh as the artificial reproduction of so ancient a specimen of the handiwork of an almost classical ζωγράφος might well have become in the hands of less skilled manipulators. The flowing vestments of the mother and daughter, the mournful graces and wistful expression of their faces, the simple architectural drawing of rectangular buildings not placed in correct perspective, pointed roofs, and barrack windows make up the representation. The clever designing of the group, arranged in accordance with classical canons, will bear comparison with the older art shown upon the glazed vases painted to illustrate similar subjects.

Nos. 34 and 44 come next in order of antiquity. Each is derived from a page of a copy of the Gospels in Latin as old as the seventh century, preserved in the library of Corpus Christi College, Cambridge, No. 286. The first of these two pictures is composed of twelve small miniatures, in red framing lines, each being the representation of a notable scene from the life of our Saviour. The other is a conventional portrait of St. Luke the Evangelist writing his work, and seated in an alcove with a semi-circular arching overhead, and between two pillars on either side. The spaces between the pillars are filled with miniatures of Gospel scenes in six tablets, each of which is made to contain two subjects by an artifice of dividing the interior with a wavy horizontal line. It is worthy of remark that in each of these two pages the Saviour is clad in imperial purple. The explanatory sentence, which is applied to each scene, is written in Rustic letters. These two photographs possess an individual interest from the "rarity of examples of Western art adapted to pictorial illustration of so early a period." The art is clear and simple, yet designed with a truly artistic feeling, and in the balancing of the groups, and in the concentration of interest around the central predominating figure, the most accurate symmetry has been striven after and preserved throughout.

No. 35 is an elaborate specimen of native English art, taken from the Gospels of St. Chad, preserved in the Library of Lichfield Cathedral. The entire page is composed of a cross of six squares, united by bands of about one-third their thickness. The cross is placed in a frame with ornamental edges and corners. The whole of the background and of the cross is replenished with

the most intricate interlacings of eagle and crane-like birds, with their necks, legs, tails, and beaks intertwined and interwoven into basket patterns; animals, lacertine and canine, combined in every imaginable pose and every conceivable conglomeration. Their colours are purple and violet, but some are parti-coloured and white, and the whole design is on a black ground; but the photograph blends all these tints into one harmonious grey of different depths. The date is about A.D. 700, the period to which many archaeologists assign the highly ornamented crosses which yet exist in the western and northern parts of the kingdom, and with which, indeed, this ornamental page may be profitably compared.

No. 47 is another specimen of English art, of the year 966, being a full-page miniature of King Eadgar, supported by the blessed Virgin and St. Peter, adoring the Son of Man, seated on a rainbow, and ministered by a group of angels. The whole is placed within an ornamental border of foliage, stretched upon double bars or poles. The painting of this is executed with body colour, shaded with ink. The vellum of the background has been painted purple, to represent the stain of purple employed in older forms of illustration.

No. 36, a page from the Terence in the Bibliothèque Nationale, Anc. Fonds Lat. 7899, of the tenth century, and interesting because Madame Dacier borrowed from this very manuscript the designs for her edition of Terence. It is thought probable that the drawings of this book, which are sketches in ink by various hands, are copies of older and very ancient examples, and may be taken to fairly represent scenes on the Roman stage. Apart from the great interest of their derivation and antiquity, they have not any great merit as mere specimens of drawings.

The last in the set of drawings is No. 49, of Spanish execution, A.D. 1109, from the British Museum, and is an illustration from the copy of Beatus Presbyter on the Apocalypse mentioned last week. The subject is taken from chapter iv., St. John lying in a trance; from his mouth a line leads to a dove at the side of "the Christ," who is enthroned in glory between the elders and the prophets, and with the sea of glass rolling at his feet. The original conception and treatment of this illustration indicate a fine state of the miniature painter's art in Spain at the period of the execution, the early part of the twelfth century.

One point strikes us in looking at the productions of the Society; and this is, that it might be advantageous to vary the methods of photographic metallography employed in reproducing the pages of ancient manuscripts. No doubt the autotype process, as elaborated by Messrs. Spencer, Sawyer, and Bird, is the best for the majority of cases, but the evident inequality of condition which may be seen by taking duplicates of the same specimen from two copies of the publication, one of which will, perhaps, be as strongly and darkly as the other is faintly and thinly printed, makes us think that there surely are some manuscripts which would translate better by the positive silver process, and others by the novel process worked by M. Dojardin, by which a metal plate is etched by photography, and made to print uniformly an inexhaustible number of copies. We should much like the opportunity of comparing the reproductive value of two or three of the best processes, instead of being pinned to one style, which will in time, probably, be superseded by a less complicated chemistry.

#### OUR LIBRARY TABLE.

ON SHAKSPEAREAN texts Mr. Jacox supplies a sermon, half illustration, half commentary, under the title of *Shakespeare Diversions*. From the works of writers subsequent to Shakspeare he extracts such passages as he can recall bearing upon the subject discussed. A single instance of method will suffice: "This is a naughty night to swim in," says the Fool in 'Lear.' As illustrative of this observation, Mr. Jacox gives all the instances he can find in literature of men exposed to rough

weather. Caleb Williams "on the bare heath"; Darsie Latimer "breasting the Solway"; the gipsies in 'Guy Rannering'; Clement in 'The Cloister and the Hearth'; and a dozen like instances are advanced. A curious kind of literature is that thus obtained. Its principal merit is that it constitutes amusing reading, its cardinal defect that it practically affords no illustration and serves no purpose. Mr. Jacox's books are, indeed, things of "shreds and patches," about as edifying and ingenious as the poems which Sylvester, Quarles, and other versifiers of the seventeenth century, framed in the shape of crosses, trees, or other emblems, sacred or profane. There is, however, a public to which these things appeal, and the task of catering for this is at least innocent. The publishers are Messrs. Daldy & Isbister.

MESSRS. CHAPMAN & HALL send us a translation, by Dr. F. Hueffer, of Guhl and Koner's well-known book on *The Life of the Greeks and Romans*. The work is one that is well suited to boys in the higher forms at public schools, and to undergraduates reading for honours in classics. The illustrations are especially to be commended. Dr. Hueffer's translation appears to be accurate, but his English is extremely clumsy.

M. EMILE TROUBAT has finished the re-issue of all Sainte-Beuve's miscellaneous essays. It is still, we think, doubtful whether it is advisable to rake up the minor compositions of remarkable writers; in Sainte-Beuve's case, however, there is no weakness, even in his slenderest essays. His artistic conscientiousness seems to have prompted him to devote equal care to all the productions of his pen. The matter contained in the present volumes is as interesting as Sainte-Beuve's more elaborate writings. Particularly noticeable are essays on Casanova de Seingalt,—whose strange career has been described in memoirs that deserve to become classics in a certain class of literature,—on Théophile Gautier, and on Victor Hugo. There are also notices of works by Walter Scott, Macaulay, Alexis de Tocqueville and Henri Heine. Throughout the style is beautiful, and the criticism subtle.

WE have on our table *A Key to Short Exercises in Latin Prose Composition*, by Rev. H. Belcher, M.A. (Macmillan).—*Latine Reddenda*, by C. S. Jerram, M.A. (Longmans).—*Contributions to Natural History and Papers on other Subjects*, by J. Simson (Houlston).—*A Manual of Metallurgy*, Vol. II., by W. H. Greenwood (Collins).—*Prophetic Astronomy*, by R. Sheward (Charing Cross Publishing Company).—*The Great Game: a Plea for a British Imperial Policy*, by a British Subject (Simpkin).—*Science and Revelation* (Belfast Mullin).—*The Recent Origin of Man*, by J. C. Southall (Trübner).—*The Phenomena of Spiritualism*, by Rev. A. Mahan, D.D. (Hodder & Stoughton).—*The Peasantry of Bengal*, by R. C. Dutt (Trübner).—*Gleanings for the Curious, from the Harvest Fields of Literature*, collated by C. C. Bombaugh, M.D. (Low).—*Prince Bismarck*, by W. Görlach, translated by Miss M. E. Von Glehn (Low).—*See in Industry, a Plea for the Working Girl*, by A. Ames, jun., M.D. (Trübner).—*Transatlantic Sketches*, by H. James, jun. (Trübner).—*Irish Riflemen in America*, by A. B. Leech (Stanford).—*Plea for Mercy to Animals*, by J. Macaulay, A.M. M.D. (Religious Tract Society).—*First Families in the Sierras*, by J. Miller (Routledge).—*From Serfdom to Manhood*, by H. Evans (Mitchell).—*Sunbeam Willie*, by Mrs. G. S. Reaney (King).—*Clare Peyce's Diary*, by A. W. Hull (Smith, Elder & Co.).—*Evenings*, by R. Steggall (Longmans).—*The Angel of Love*, by R. Sturges (Provost).—*Cupid's Birthday Book*, by G. Jackson (Nimmo).—*The Works of James Arminius, D.D.*, Vol. III., translated by W. Nichols (Baker).—*The Life of St. Teresa* (Macmillan).—*The Work of God in Great Britain* under Messrs. Moody and Sankey, by R. W. Clark, D.D. (Low).—*The Expositor*, edited by S. Cox, Vol. I. (Hodder & Stoughton).—*The Atonement*, by R. W. Dale, M.A. (Hodder & Stoughton).—*Pastoral Colloquies on the South Downs*, by W. Selwyn, D.D. (Murray).

—*This World and the Next*, by M. Macphail (Hall).—*Revelation of Science in Scripture*, by Investigator (Haughton).—*Religion and Science in their Relation to Philosophy*, by C. W. Shields, D.D. (Low).—*Christendom and the Drink Curse*, by D. Burns, M.A. (Partridge).—*The Wave of Scepticism, and the Rock of Truth*, by M. H. Habershon (Hodder & Stoughton).—*The Verity of Christ's Resurrection from the Dead*, by T. Cooper (Hodder & Stoughton).—*The Book of Common Prayer* (Cambridge University Press).—*Die Aegyptischen Denkmäler in St. Petersburg, Helsingfors, Upsala, und Copenhagen*, by J. Lieblein (Christiania, Brogger).—*De l'État Présent de l'Église Catholique Romaine en France*, by M. L'Abbé E. Michaud (Paris, Sandoz & Fischbacher).—*Biographie et Mémoires, 1765-1792*, by A. C. Thibaudau (Paris, Champion).—*Benedetto Spinoza e le Trasformazioni del Suo Pensiero* (Rome, Paravia). Among New Editions we have *Three Lectures on Education*, by A. Oppler, M.A. (Longmans).—*Coral and Coral Islands*, by J. D. Dana, LL.D. (Low).—*A History of British Ferns*, by E. Newman (Van Voorst).—*An Exposition of the Epistles of St. Paul and of the Catholic Epistles*, by Rev. J. McEvilly, D.D., 2 vols. (Dublin, Kelly). Also the following Pamphlets: *The Potato Disease*, by E. Haigh (Phillip).—*The Sewage Question Solved; or, How to Purify Our Rivers*, by J. C. Melliss (Wilson).—*The Use and Abuse of Irrational Animals* (Tinsley).—*Sur le Texte Primitif du Premier Récit de la Création, Genèse, Ch. 1, 2, 4*, by M. G. D'Eichthal (Paris, Sandoz & Fischbacher).—*An Essay on the Rule of Faith and Creed of Athanasius*, by An English Clergyman (King).—*and Thy Gods! O Israel* (Washbourne).

## LIST OF NEW BOOKS.

## Theology.

- Arnot's (W.) Church in the House, 2nd edit. cr. 8vo. 7/6 cl.  
Bible Steps for Little Pilgrims, royal 16mo. 5/ cl.  
Blackwood's (S. A.) Heavenly Places, Triumph of Faith, Shadow and Substance, Forgiveness, &c. cheap edit. 1/ each.  
Brookfield's (Rev. W. H.) Sermons, cr. 8vo. 9/ cl.  
Burn's (J.) Sketches of Sermons, new edit. cr. 8vo. 3/6 cl.  
Churchman's Companion, 3rd series. Vol. 11. cr. 8vo. 4/ cl.  
Clark's (R. W.) Work of God in Great Britain under Moody and Sankey, 12mo. 2/ cl.  
Congreve's (J.) High Hopes, Sermons, cr. 8vo. 7/6 cl.  
Davies's (Rev. C. M.) Unorthodox Loudon, 2nd series, 14/ cl.  
De Laveleye's (E.) Protestantism and Catholicism, 8vo. 2/6 swd.  
Guyon's Short Method of Prayer and Spiritual Torrents, 2/ Heygate's (Rev. W. E.) Tales for a Bible Class of Girls, 3/6 cl.  
Homilist (The), Vol. 1, Editor's Series, 2nd edit. cr. 8vo. 6/6 cl.  
Jones's Stories for the Christian Year, Vol. 4 and Vol. 7, 2/ ea.  
Jones's (C. A.) Our English Church, cr. 8vo. 5/ cl.  
McEvilly's (Rev. J.) Exposition of the Epistles of St. Paul, 3rd edit. 2 vols. royal 8vo. 18/ cl.  
McLean's (Rev. D.) Gospel in the Psalms, cr. 8vo. 5/ cl.  
Morrison's (Rev. G.) House of God, Sermons, cr. 8vo. 4/6 cl.  
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Lacroix's (P.) Arts in the Middle Ages, new edit. 4to. 31/6 cl.  
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Wordsworth's (D.) Tour in Scotland, 3rd edit. cr. 8vo. 6/ cl.

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Rambles in Istria, Dalmatia, and Montenegro, by R. H. R., 14/

## Philology.

- Buchheim's (C. A.) Deutsche Lyrik, 18mo. 4/6 cl.  
Morgan's (W. B.) Key to the Exercises in the First Course of the Training Examiner, 12mo. 1/ swd.  
Morgan's (W. B.) Training Examiner in Grammar, &c., Second Course, 12mo. 1/ swd.  
Orid's Fasti and Epistles, by J. T. White, 18mo. 1/ cl.

## Science.

- Beale (L. S.) On Life and on Vital Action in Health and Disease, cr. 8vo. 5/ cl.  
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## General Literature.

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Boudoir Cabal (The), by Author of 'Member for Paris,' 3 vols. cr. 8vo. 31/6 cl.  
Cupid's Birthday-Book, by G. J., 16mo. 2/ cl.  
Forbes (Dame Christian), Narrative of the Last Sickness and Death of, by Rev. W. Forbes, 4to. 7/6 cl.  
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Greenwell's (D.) Liber Humanitatis, cr. 8vo. 6/ cl.  
Hampton's (R.) Autobiography, Foolish Dick, cheap edit. 1/ cl.  
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Hooper's (M.) Wives and Housewives, cr. 8vo. 1/6 cl.  
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Houghton and Marshall's Printer's Practical Every-Day Book, new edit. 12mo. 3/6 cl.  
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## THE SITE OF PISGAH.

105, State Street, Albany, N.Y., U.S.A.

LEST silence should be construed as accordance with the remarks recently published in the *Athenæum* on the Site of Pisgah, I am under the necessity of making a brief reply.

So far from going out of my way to attack a traveller whose reputation is far beyond my own, that writer came in for his share of criticism in the regular review of all who had professed to have been at Nebo. Now, however, I may say that had I at the time of writing known the last book of Dr. Tristram, in which he makes a quiet retraction of his claims in his first work, with the exception of one or two extravagances still adhered to, I never should have given him the attention I did, but have confined my criticism to his latest statements. Your concluding remark logically would bind one to make no exposure of error or pretension until renowned, and this I have no hope to be.

That this writer stood on Jebel Nebâ' at his second visit, I would not question; that he went out to the end of the range, there can be no doubt. But his turning the name *Siâghah* into *Zi'ara*, to identify the place as Zoar, I did not consider worth even a note of refutation.

I have no claim to make in reference to Mount Nebo; but I should be disposed to claim as original work the recognition of the extreme western headlands of the range as Pisgah, Peor, and Zophim.

The Rev. Mr. Porter wishes to know when this was done. The work was done in the month of April, and the Report was written at Hasbân in May, 1873; the latter was immediately forwarded to New York. There was every expectation that it would be published in a July statement of that year, and so the matter of date was not made prominent. On my return to New York, in November, 1874, the MS. was in the hands of the printer. Neither the delay nor the absence of date was any fault of mine.

The Rev. Mr. Porter seems solicitous of taking the site of Pisgah to himself; and, as he understands the matter, I have not the slightest unwillingness. The "ruins covering several acres" (a great exaggeration) through which he passed were those of Kufair 'Abé Bedd. He throws them upon the northern declivity of Jebel Nebâ', nearly three miles west, and calls both by the name of *Siâghah*. He declares he saw from the ruins of his *Siâghah* the peak and ruins of his Nebâ'; this is entirely impossible. His Nebâ', more than a mile west, and considerably lower than the central summit of the range, is really Pisgah, and his Roman castle and tank are the temple and courts of Peor of my Report. Mr. Porter has, I contend, exactly reversed the main points of the matter, for the central summit, half way between the ruins of Kufair 'Abé Bedd and the terminal heights of

Pisgah, is the true Mount Nebo. This and the Shefâ, further east, are the only Nebâs there.

Now the question rises, which is right in this contradiction of names as applied to these different points?

I can only reply that in our party we were four,—all of us went independently and frequently to this ground. The surveyors made a thorough and elaborate map of the region, besides profile sketches founded upon barometrical observations, &c., and in all our work we never heard anything different from Nebâ' for the central mount, and *Siâghah* for the western promontory. My information was gained, by innumerable questions and ways, from the most intelligent men in the 'Adwân, Beni Shahr, and Ghunaimât tribes, the latter always encamped on Nebo itself. Our stay at Hasbân was a residence of four months. Now Mr. Porter comes forward, and asserts that in a single visit to the ground he saw the converse of all this; at the same time he characterizes my Report as "very confused and indefinite," "nor is the exact position of either Nebâ or *Siâghah* accurately described."

Whether these things be so I leave others to decide, but I would remind all interested in this subject that M. De Sauley, the Duc de Luynes, Capt. Warren, Prof. Palmer, Mr. Drake, and Canon Tristram, all agree that the central highest portion of the mountain-range is Jebel Nebâ'; and that M. De Sauley and Canon Tristram both learned the name of the final ruin on the range to be Khirbet Siara (*Zi'ara*). Is it possible for so great concurrence of testimony to be wrong, and for the hurried glance of J. L. Porter, guided by Arabs from other parts, to be right alone?

I may add that the substance of my Report on Nebo and Pisgah was at once announced in New York, and had not ceased to be spoken of in addresses and in journals down to the time of publication. To my certain knowledge, it was carried on the ground by a large party of American travellers in the spring of 1874, and it was a matter of general information in Jerusalem at that time. It is scarcely possible that Mr. Porter did not bear these facts with him across the Jordan.

Let me say of such men as Dr. Tristram and Mr. Porter, that to enter our territory, either just before we get there or while we are working on our field, for the purpose of making and publishing discoveries, cannot be done otherwise than with bad grace, and furthermore, that such attempts are liable to be made so superficially and hastily as to be fruitful of error.

It is a matter of regret to be compelled to say that I differ from Capt. Charles Warren. His acquaintance is esteemed so highly by myself, and his kind words are remembered with so deep pleasure, that I should prefer to make no remark on his view of the ruins at *Siâghah* as those of the city Nebo, and of *Sârâbit el-Mushâqqâr* as Pisgah. But that you and I and all men may arrive at the truth, I will simply note the following observations.

Capt. Warren gives no reasons for his views; he "proposes" and "believes," but does not prove. A matter of mere personal opinion has little weight; identifications are sound only as well founded.

I could not consider the ruins, which seemed to possess every indication of Peor, as those of the city Nebo, because—1. They did not bear that name. 2. They stood on the end of the range, it is true, yet cut off in a marked manner by a deep wâdi, so that the site was in no proper sense a part of Jebel Nebâ'. 3. The name *Siâghah* covers the whole cluster of heights at the end of the range. The name Nebâ' could not exist within the area of *Siâghah* even for a town. 4. The ruins are extremely limited because the ground is narrow, and are not those of a city, but of a temple and its surrounding structures. In my Report I dwelt with much emphasis on the thousands reported of Nebo by the Moabite Stone. 5. The distance of eight Roman miles from Heshbon, given by Eusebius and Jerome, is too great for this position, while their direction of "south,"



together with every biblical circumstance, points to a different locality.

For "Jebel Mushkâr," as Pisgah, there is not only no foundation, but every argument against. 1. In believing the grave of Nebé 'Abdullâh upon the top of a hill to be the traditional tomb of Moses, the Maronites are chargeable with setting their authority above that of Scripture, which declares that Moses was buried in a valley, and in an unknown place. In adducing this tomb as the only semblance of an argument he brings to the support of Jebel Mushkâr as Pisgah, Capt. Warren appears to believe it to be not only the traditional but the actual grave of Moses, otherwise it is no evidence for his identification. While admitting how singular it is that the peculiar title of Moses should now be found to be attached to a tomb in the vicinity of Mount Nebo, my distrust of such proof does not imply that I was close to finding out something which I did not. 2. Jebel Mushkâr as a name does not recall either Pisgah, or Peor, or Zophim. It is a clear Arabic word, pronounced Mûshâqqâr, but properly *mûsakhkhar*, meaning *subjugated*. 3. The Bible says that Pisgah and Nebo were parts of one mountain. Capt. Warren would make them the heights of two ranges, separated by the widely branching headwaters of Wâdi 'Aytin Mûsâ. It is giving Moses a terribly long walk to make him climb the ascents of Sîâghah, toil over the heights of Nebâ', and then make his way by the fields along the upland's edge northward till he finally turned backward to the brow of el-Mûshâqqâr. He would have been weary unto death of travel alone. 4. Sârâbit el-Mûshâqqâr is, properly speaking, no range at all, nor is it possessed of any prominent summit. Its most elevated portion is in the line on the brow of the Belqâ table-land; from this there is no elevated extension westward into a promontory. The reduction begins at once, at this general line, and the division as far as Wâdi Hasbân northward falls westward as a broad inclined plane, flat and low in comparison with the long, lofty ridge of Jebel Nebâ' and Jebel Sîâghah. Its greatest elevation rises in the meridian of Kûfâr 'Abé Bedd and Shefâ Nebâ'. From Jebel Nebâ' and the ruins of Sîâghah, Peor, one looks down on this ground far below, over to the hill of Zebbûd and onward to Jebel 'Aushâ'. There is no transverse mountain-chain here, and consequently no remarkable outlook. The view is relatively very poor, being shut in by ranges on either hand, and obstructed as to the eastern Jordan bottom by the foot-hills of this inclined plane. I might describe it in minute detail, from records taken before ever I went to Nebâ' or Sîâghah, did space permit. 5. I gave several days to this inclined tract in examining it from the brow of the plateau down to the plain of the Jordan, and, among other things, I turned out two groups of milestones on the Roman road leading up over its back. Here lay the gentlest way of ascent up to old Heshbon. Now these groups of columns, about a dozen in each, gave clearest testimony. One inscription in Greek and in Latin ended thus :—

ΑΤΤΟ ΜΕΓΕΒΟΙ  
MILIV

Others told the same story. Now this group lies from a Roman mile and a half to two miles west of, below, the height, and what few insignificant ruins are there of el-Mûshâqqâr. That is to say, el-Mûshâqqâr stands, and the same spot in olden time stood, at not much over two Roman miles from the site of ancient Heshbon, or about half way between Heshbon and this fourth collection of milestones. It is scarcely necessary to add that this is quite too close to Heshbon for Pisgah to suit the Bible. In the identification of Mount Pisgah, I have shown that Eusebius and Jerome set Mount Peor at seven Roman miles from Heshbon, and that while they place Peor and Pisgah over against each other, they do it in such a way as to imply a near relationship.

I once rode sufficiently close to Capt. Warren's

"heap to the north of Nebâ'" to satisfy myself that it was nothing more than a shock of vertical, natural rocks. It stands above the road far to the north of Wâdi Hasbân, as one goes from the Shaunet toward the Jordan. J. A. PAINE.

\*.\* We have been compelled, by the necessity of having a block out, to delay the publication of Prof. Paine's communication. The letter from Canon Tristram, which we printed before we received Prof. Paine's letter, sufficiently justifies our remarks on the Report.

#### WHEN WAS BURKE BORN?

Lincoln's Inn, June, 1875.

In the *Athenæum* of June 12, containing a short notice of the Select Works of Burke, published by the Clarendon Press, it is asked, "Why does he (Mr. Payne) make him (Burke) 'born in 1730,' which he undoubtedly was not?"

My answer is, that while it is impossible to settle beyond all dispute the year of Burke's birth, in the absence of any decisive and undoubted evidence, the balance of such evidence as we do possess is entirely in favour of the year mentioned, and that the best authorities adopt that year without hesitation. At any rate, to say that he "undoubtedly" was not born in 1730, is surely to say too much. It is well known that 1728, 1729, and 1730, have all been given as the date. Mr. Macknight, the most recent biographer of Burke, regards the question as one of great complication, and briefly cuts the Gordian knot by adopting the mean date of 1729. Sir Joseph Napier, whose opinion is entitled to much respect, arrives at the same date (1729) upon a consideration of the evidence. With due deference to so high an authority, he has disregarded strong evidence, and has been misled by a mere coincidence in weak evidence. The late Sir James Prior, in the fifth revised edition of his excellent 'Life of Burke,' wrote as follows :—"Edmund Burke was born in the house on Arran Quay, January 1 (O. S.), 1730. Some have thought it to be 1728, from the entry in Trinity College Matriculation Book; but as the former was stated by his family, and the age sixty-eight is noted on the tablet to his memory, we have, perhaps, no right to disturb his own or their belief." This is the true statement of the case; but it is odd that Prior thus quotes, in support of the alternative dates of 1730 and 1728, the two specific authorities on which Sir Joseph relies in favour of 1729. The explanation is simple, but too long to enter upon.

It cannot be doubted that the computation of Burke's age current among his family and friends was that at the time of his death he was in his sixty-eighth year, and where original evidence is lost, such a current opinion is the best evidence. From this fact, taken together with a letter in his correspondence (vol. ii. p. 8), in which he mentions January 12, 1775, as his "birthday," we may safely conclude that, like his family and friends, he believed himself to have been born in the year 1730, old style, January 1, new style, January 12. But previously to 1752 the months of January and February were usually reckoned as making up a year with the ten preceding months, the year dividing between February and March. Hence it would not be incorrect, though it would be utterly misleading for purposes of practical computation, to say that Burke was born January 1, 1729.

The *Gentleman's Magazine*, July, 1797, in a memoir from the pen of Burke's intimate domestic and political friend and pupil, one might almost say, adopted son, Dr. Laurence, states his death "in his sixty-eighth year." So does the *Annual Register*, the editorship of which Burke had not so many years since resigned, and which was still conducted by men to whom he was well known. The first Life of Burke with any pretensions to value or correctness, that by Bisset, adopts this calculation; Parr, who calculated Burke's age minutely, with a view to a public inscription, has he same; so has Mr. Serjeant Burke, an accurate living authority. All the oldest and all the best

authorities, including Prior, the standard biographer, who took the greatest pains to get accurate information, make Burke "born in 1730." Mr. Rogers, the learned editor of Holdsworth and Ball's accurate edition of Burke's works, says the same. So does Dr. Croly, in his Memoir of Burke. All this taken together would be in itself sufficient apology for the adoption of the date, without further explanation, in a work intended for students.

The first public statement that Burke was born in any other year was made in the inaccurate and worthless Life by M'Cormick, who tells us, in the same breath, that Burke was born in 1729, "near the town of Carlow," and that he was placed "at a very early period under the instruction of a Mr. Shuckleton (sic)." This is from M'Cormick's second edition, 1798. Prior searched for and found the record of his entry at Trinity College, which states him to be the son of R. Bourke, "annum ægens 16." It is noted under the year 1743, but the real year is 1744, the current academical year having commenced in July, 1743. If this very loose entry be correct, Burke was born January 1, 1729. Again, the mural tablet to the Burke family in Beaconsfield church, says that he died "aged 68 years." If this were literally correct, Burke must have been born January 1, 1729.

But are these two authorities sufficient to overthrow the weight of tradition and of current opinion derived from Burke's own mouth? Neither Sir J. Prior nor Mr. Serjeant Burke, both indefatigable inquirers of every minute detail of Burke's career, have thought so. Sir Joseph Napier, a high judicial authority, does think so. He urges that Burke was "a party" to the entry in the books of Trinity College, a circumstance which I submit to be by no means clear. Even so, the error as to his age, like the variation in the spelling of the family name, might well have occurred. The mural tablet on which Sir Joseph so much relies is of little authority. It was erected after the death of Mrs. Burke in 1812. It contains, at least, one other error, that regarding the age of the younger Burke, which should have been stated as thirty-six, a blunder which would not have happened had it been erected in Mrs. Burke's lifetime. If this tablet should turn out to have been erected by Mr. Haviland-Burke,—as would, I believe, be found upon inquiry to be the fact, at least twenty years after Burke's death, and after the death of the wife and niece who were the sole survivors of his household,—it is easy to account for the substitution of "aged sixty-eight years" for "in his sixty-eighth year," as well as for the error regarding the younger Burke. In the absence of the early registers of St. James's, Dublin (the registers at present begin in 1742), our best guide is the current computation which fixed Burke's birth in the year I have mentioned, and which has been deliberately confirmed by so many excellent authorities. E. J. PAYNE.

\*.\* Mr. Payne has made a good fight for his view, but we must maintain our own. Burke tells us that he was born on the 1st of January, old style, and only this. The register at Trinity College is distinctly against Prior and Mr. Payne. The monumental inscription in Beaconsfield Church is also against Mr. Payne and Prior. If Mr. Payne is right, Burke was entered at the Temple at the age of seventeen. There is this evidence against Mr. Payne's view, and none for it. There is no "tradition," except Bisset's blunder, which has been followed by the other biographers, and now by Mr. Payne.

#### 'THE INTERIOR OF NEW GUINEA.'

CAPT. LAWSON'S mistake in supposing that I have set myself up as a critic on his book will be apparent to him when he recognizes that I have done little more than lay the facts of my experience by the side of his statements, and that I have refused to avail myself of the opportunities of criticism which plentifully await the general reader who is disposed to test the book by an application of its own internal evidence.

Capt. Lawson regrets, I trust, ere this, the confusion of thought which has led him to blame me for the discrepancy which he discerns between his statements and my facts, and the attempt he has made to punish it by an accusation of jealousy. To such an accusation I do not feel it necessary to plead.

A few remarks seem to be called for by Capt. Lawson's letter, and one assertion requires contradiction.

His reply is vague in its nature, and it carefully avoids fixing the locality of the parts of New Guinea in question as being in Torres Straits.

Capt. Lawson states, on the alleged evidence of Capt. Stokes and Stanley, R.N., that the Papuans on the west coast of New Guinea have possessed fire-arms. I have failed to find his authority; but if this is allowed to be the fact, the question at issue is still unaffected, for the habits of the natives living adjacent to the Dutch settlements in the West are not in dispute.

Capt. Lawson asks on what grounds I place *Houtree in the sea*? The question is a strange one! He has himself minutely supplied the latitude and longitude which fix it there.

The wigs of the New Guinea men appear to be a trouble to Capt. Lawson. I have told him how much I admire them, but he may prefer the account given by Navigating Lieut. E. R. Connor, R.N., surveyor to the Queensland Government, viz., "The head men of the families wear wigs made of a skull of matting with long thin curls fastened in; they are wonderfully well made, and it was only on my second visit that I found the fact out, although I had been amongst the natives for five weeks on a former occasion."

Capt. Lawson states, (he says) on the authority of the Admiralty, that the Basilisk's cruises "were confined to the east and south-east extremes of New Guinea."

I am unable to imagine by what mental process he has brought himself to this belief, but am bound to say that his mistake has impelled him to a statement utterly devoid of foundation. H.M.S. Basilisk was in Torres Straits, at distances varying from 100 to 30 miles from Houtree, during a part, or whole, of the following months, viz., January, 1872, and January, February, March, and May, 1873; also between the dates of January and May, 1873, her boats, by my orders, detached under the command of Navigating Lieut. E. R. Connor, R.N., were engaged in surveying the great Warrior Reef and the coast of New Guinea to within ten miles of the alleged position of Houtree. Between the above dates they only once left the locality for a short time to obtain supplies, &c., at Somerset, Cape York, and were never at a greater distance than that of 50 miles from Capt. Lawson's starting-point at Houtree.

The result of these surveys may be seen in the corrected Admiralty Charts for Torres Straits.

J. MORESBY, Captain R.N.

#### THE TEMPLE AT JERUSALEM.

20, Langham Place, June 23, 1875.

THE theories which Capt. Warren has from time to time put forward with regard to the Temple at Jerusalem appear to me so untenable and so utterly at variance with the ascertained facts of the case, that I am not surprised that no one has thought it worth his while to answer them. I certainly am not going to attempt to do so; but when he impugns the correctness of a statement of mine, and publicly asks me a distinct question, I presume I am bound to give an answer, or to allow it to be assumed that I am unable to do so.

Divested of all questions about eastyle and diastyle, and other architectural technicalities with which Capt. Warren puzzles himself and his readers, the real question appears to be,—Is there in the ancient world any continuous range of equally, or nearly equally, spaced columns which, if extended to forty in number, would reach from the western to the eastern angle on the south side of the Haram enclosure, a distance of 923 feet? If he had spent ten minutes in looking through any manual of classical

architecture, I fancy he might have saved himself the trouble of asking this question publicly. I, at least, know of none. Take, for instance, the Temple of Diana at Ephesus, to which he refers. It has a range of twenty equally-spaced columns on each side, and Mr. Wood ascertained that from the centre of the extreme column at one end to the centre of that at the other, the distance was 335 feet. A very simple sum of arithmetic enables us to ascertain that twice that number, or forty columns, would, if equally spaced, extend to 670 feet. The Temple of Jupiter Olympius at Athens, being of the Corinthian order, is an example more in point. It, too, had twenty columns on each flank, and they extend 345 feet from centre to centre of the extreme columns, and would, consequently, give 690 for forty columns. These, however, were giants, 58 to 60 feet in height—the largest, indeed, known in classical antiquity. The columns at Jerusalem were less than half their height (27 feet), and consequently, if the spacing were in the same proportion, forty columns of that class would extend over very little more than 300 feet, instead of 923.

There is not the least use in Capt. Warren trying to find out what the diameter of a column might be which three men could encircle with their hands joined. This is one of those rhetorical flourishes in Josephus which are so misleading, and which a sound criticism would always reject, unless they can be verified and corrected from other quarters. In this instance the correction is not far to seek, for in the next line he says the columns were 27 feet long, and in the next line again, that they were of the Corinthian order (Ant. Jud. XV. xi. 5). From these data we have no difficulty in ascertaining, from the well-known proportions of this order, that the lower diameter of these columns, according to Josephus, was 3 feet, neither more nor less.

Assuming that the columns were spaced four diameters apart, which is the widest spacing admissible even in books,—I do not know one instance of it in practice,—the sum would stand thus:—

39½ columns at 3 feet ..	118' 6"
39 spaces at 12 feet in four diameters ..	468' 0"
Wall at end, say ..	4' 6"
	591' 0"

and I must leave it to Capt. Warren's ingenuity to suggest how with these data even the 10 feet can be obtained which are necessary to eke out the 600.

In looking back over what I have previously written on this subject, I am free to confess that I have treated it somewhat carelessly. I did so, however, because I considered any argument derived from the intercolumniation of such minor importance as compared with a mass of direct evidence proving my case from other sources, that I neglected it. It was sufficient for my purpose to know that no existing example authorized a wider spacing than 15 feet from centre to centre of the column, and that no written authority justified it. All, therefore, that I had to deal with was a clearly marked out length of 600 feet, and forty columns to arrange along it. With these data the spacing might be left to take care of itself.

Now that I have looked more carefully into it, in consequence of Capt. Warren's challenge, the difficulty seems all the other way,—so far from extending beyond, it is to stretch them out to 600 feet. Even this riddle I fancy I can read, and will propose my solution in the proper time and place; but, meanwhile, I have no hesitation in repeating more circumstantially, but more emphatically than before, that a continuous equally-spaced range of forty Corinthian columns, 27 feet in height, bearing epistyle 23 feet in length, is an architectural impossibility.

This, however, is only a very small part of the question, as I have frequently pointed out; and Capt. Warren perfectly well knows it is a mechanical impossibility, that the weak, irregularly-spaced vaults that fill the south-east angle of the Haram area could have supported the columns of the Stoa Basilica, had it extended beyond the solid 600 feet from the south-western angle.

Worse than all this, however, is the literary

impossibility which has hitherto prevented the advocates of this theory from finding a single hint in any author to justify their extending the side of the temple to 923 feet, or anything near it. On the other hand, the evidence, local, architectural, and literary, seems overwhelming, which goes to prove that the Temple of Herod was a square of 600 feet, or one stadium each way, and that the south-west angle of the Haram area was one of its angles.

JAMES FERGUSSON.

#### SALE.

MESSRS. SOTHEBY, WILKINSON & HODGE sold, last week, an important portion of the library of the late William Stuart, Esq., of Aldenham Abbey, Herts. The following were some of the principal lots. A collection of the writings of Daniel de Foe, with several falsely attributed to him, 60*l.*—Howell's Collection of State Trials, 25*l.* 10*s.*—Epistola Christoferi Columbi de Insulis nuper in Mari Indico repertis, 1494, 25*l.* 10*s.*—Lysons's Environs of London and Middlesex Parishes, first edition, with large paper supplement, 67*l.*—Ulric Zell's second edition of the Latin Bible, 23*l.*—The Latin Bible, printed at Basle by B. Rodt, one of Gutenberg's workmen; about 1470, 24*l.* 10*s.*—Biblia Sacra Latina, one of the rarest works from the press of Gering, Krantz & Friburger, who first introduced printing into Paris, 80*l.*—N. J. Jacquim's Selectarum Stirpium Americanarum Historia, printed at Vienna about 1780, and illustrated with numerous drawings in water colours of flowers and insects, 25*l.* 10*s.*—The works of Thomas Aquinas, printed on vellum at Rome in 1570. The first edition and the dedication copy to Pope Pius the Fifth. It was presented by him to Philip the Second of Spain, who placed it in the library of the Escorial, whence it was taken by the French, 190*l.* Among the manuscripts were, Nova Compilatio Decretalium cum glossa ordinaria Berchardi Bottoni Papiensis, written on vellum in the fourteenth century, ornamented with miniature portraits and richly-illuminated initial letters, 40*l.*—A Persian Album, written on card board, containing specimens of Arabic and Persian calligraphy, ornamented with numerous paintings, 63*l.* The collection realized 1,379*l.* 16*s.* 6*d.*

#### Literary Gossip.

MESSRS. MACMILLAN & Co. have in the press 'An Account of the Old Streets and Homesteads of England,' illustrated by numerous examples, selected and drawn on wood by Mr. Alfred Rimmer, of Chester, with an Introduction by Dean Howson. The work will be published in the autumn.

A HANDBOOK to Bristol and its Environs is to be published under the auspices of the Local Executive Committee of the British Association. The book will be edited by Mr. John Taylor, of the Bristol Library, and Mr. E. Tawney, F.G.S., Curator of the Bristol Museum, and will be divided into the following sections:—Ancient Bristol, History, Archaeology, Antiquities, &c., the Editors; Modern Bristol, Mr. J. F. Nicholls, Librarian, City Library; Government and Taxation, Imperial and Local, Mr. H. Naish; Education, Rev. Dr. Caldicott; Trade, Manufactures, &c., Mr. L. Bruton, Chamber of Commerce; Sanitary Condition, Mr. D. Davies, Medical Officer of Health; Physical Geography and Geology, Messrs. W. W. Stoddart, F.G.S., and E. Tawney, F.G.S.; Meteorology, Dr. Burder; Ethnology, Dr. Beddoe; Botany, Zoology, and Entomology, Members of the Bristol Naturalists' Society; Chapter on the Neighbourhood, especially those parts selected for excursions of the Association, the Editors and Secretary of Excursions' Sub-Committee.



A CORRESPONDENT writes:—

"The most complete collection of Chinese coins ever seen in this country has recently been brought here by Mr. Herbert A. Giles, of Her Majesty's China Consular Service, with the view of offering them to the authorities of the British Museum, where they have already been examined by Dr. Birch and Mr. Poole. The collection embraces the period of 4,000 years, extending from B.C. 2356 to A.D. 1874, and comprises several very beautiful specimens of 'knife' and 'lump' money, attributed by native writers on numismatics to the celebrated Emperors Yao and Shun. From the Han dynasty downwards, not only every Emperor who produced a coin is represented, but each and all of his sometimes numerous issues are shown in chronological order. Amongst the coins in this collection are a few Japanese and Cochinchinese coins, which, at one time, were current in the Empire; also specimens of each of the coins issued by the Taepings, by the renowned Koxinga, who expelled the Dutch from Formosa, and by other rebel chieftains. Counterfeit coins and tokens of various Emperors and dynasties help to swell a rich and unique collection, accompanying which is a carefully-prepared catalogue, containing many new and interesting details, compiled from Chinese sources."

The new edition of the Shakspeare Library, by Mr. W. C. Hazlitt, is expanded from two volumes to six, and makes, as nearly as may be, a complete collection of the romances, novels, poems, histories, and foundation-dramas that were presumably known to Shakspeare.

THE REV. W. D. KILLEN, D.D., President of the General Assembly, Theological College, Belfast, has compiled and placed in the hands of Messrs. Macmillan, for publication in the autumn, an 'Ecclesiastical History of Ireland,' from the earliest date up to the present time.

A FRENCH translation of Poe's 'Raven,' by Stéphane Mallarmé, with original illustrations by Édouard Manet, has just been published by Richard Lesclide in Paris, in folio form. The English verses are placed side by side with the translation. The illustrations are of a very fantastic character, reminding us somewhat of the strange likenesses of Charles Baudelaire, done, we believe, by the same artist.

MAJOR-GENERAL H. ELLIOT, of the United States Army, is about to publish a work which may prove interesting in Europe. It is entitled 'The European Lighthouse System.' Americans are waking up to the fact that along their wide sea-board they have not that complete system of light-signals which at present exists round our own coasts and along the western coast-line of France and Belgium.

THE French Minister of Public Instruction has formally announced to the French Academy that a bust of M. de Rémusat has been ordered to be executed, and will be placed in the Hall of the Academy, between those of Guizot and the Duc de Broglie.

"INTERVIEWING," as practised by American journalists, is taking a new shape. They are now adopting the plan of "interviewing" one another. A Mr. Charles F. Wingate has been kind enough to go still further, and to "interview" editors in all parts of Europe and America for the last five years. He will, in a fortnight or so, publish his experiences to the world in the form of a thick volume, entitled 'Views and Interviews.' Amongst other things it is announced—whether with Mr. Wingate's authority or not, we do not know—that "the author has also had the privilege of conscientiously interviewing" the editors of what we

are told are the leading London papers, "the *Daily Telegraph*, *Church Times*, *Bell's Life*, *Standard*, *Morning Post*, *Reynolds's Miscellany*, *Punch*, *Illustrated London News*, and (horrible dictu!) the *Athenæum*." This is alarming, but there is worse to come, for an ingenious person, who lives at Chicago, has, it seems, been for some time busy writing the biographies and collecting the autographs and the photographs of all the English members of the unfortunate class which has been the object of Mr. Wingate's attentions. This second tormenter is going to publish the results of his researches in a book called 'The Composing Stick.'

THE Portuguese journals state that the British Government has given a commission to Senhor José Nicolau da Fonseca to collect the information necessary for a treatise, historical and statistical, on the Portuguese possessions in India.

L'ABBÉ DOMENECH has just published, in two vols. (Paris, Palmé), 'La Prophétie de Daniel, Philosophie de l'Histoire depuis la Création jusqu'à la Fin des Temps.' We hope that in this new production of his prolific pen the spirited Missionary in Mexico and Texas has shown a little more discrimination than in his ever to be remembered 'Livre des Sauvages,' reviewed in all the leading periodicals of 1861. In that book, published under the patronage of the French Ministry of Fine Arts, the learned Abbé mistook a sausage for a thunderbolt, although the word *wurst* was plainly written in German letters under the object represented.

DR. F. NEVE, Professor in the University of Louvain, is engaged in revising his essays and memoirs bearing on Oriental literature, with a view to their republication in a collected form. One volume, at least, will comprise his studies on Indian literature.

UNDER the title of 'Fiabe, Novelle, e Racconti Popolari Siciliani,' a collection in four volumes of Sicilian folk-tales has appeared at Palermo. The publisher is Luigi Pedone Lauriel, the editor Giuseppe Pitre. We are sorry to hear that Dr. Pitre's health has suffered in consequence of the hard work which this and similar literary undertakings have demanded of him. Sicily could ill afford to lose so enthusiastic an explorer of her immense fields of popular tradition.

THE issue for 1875 of Rowell's *American Newspaper Directory* draws attention to the fact that in the United States one of the most popular, and often most disastrous, forms of speculation is that of starting newspapers. Over 1,000 of these failed during the past year! By these failures the loss to publishers, and to subscribers and advertisers who paid in advance, was more than eight million dollars! Half a million of dollars are accredited to the New York *Republic* alone. An American newspaper says,—“Among those who went into the newspaper business and lost heavily thereby were 275 merchants, 315 school teachers, 57 lawyers, 4 blacksmiths, 33 plasterers, 10 farmers, 200 fanatics of various classes, 100 visionary young men who drew upon their fathers, and thus suddenly exhausted large margins of the paternal capital, and 6 lottery men.”

THE *London Magazine*, a "mid-monthly" of light literature, will be issued in August. Its price will be 6d. It will contain contributions by English and American authors, and will be conducted by Mr. Will Williams, the literary editor of the *Pictorial World*.

AN endeavour is being made to acclimatize in the United States the stereotyped London Gossip which is used by many English provincial journals. The first letter furnished to an American daily paper was amusing, for the opening paragraph gave "last words" upon a theme to which there had been no previous allusion. The letter had been written for English country papers, and the American editor forgot to amend its phrases. The scheme is not particularly attractive, for the topics dealt with are such as are antiquated by the time they reach America in letter form.

WE are informed that we were mistaken in saying that Mr. Kipling, of Bombay, has been engaged by the *Graphic* to furnish sketches of matters connected with the Prince of Wales's visit to India. Our contemporary intends to send out a special artist and correspondent from this country.

THE forthcoming part of the *Journal* of the British Archaeological Association contains, among other papers on antiquarian subjects, the following articles: 'On the Roads and Mining Operations of the Romans in the Mendip Hills,' by the Rev. Prebendary Scarth; 'On the Finding of the Saxon Church of St. Lawrence at Bradford-on-Avon,' by the Rev. Prebendary Jones; 'On St. Ewen,' by Mr. T. Kerslake, of Bristol; and 'On Keynesham Abbey,' by Mr. E. P. L. Brock. The papers are illustrated by plans and drawings of new and important discoveries in connexion with the subjects they consider.

## SCIENCE

### GEOGRAPHICAL NOTES.

GENERAL SIR HENRY JAMES'S 'Report of the Progress of the Ordnance Survey to the 31st December, 1874,' contains a reiteration of a multitude of statements published in previous Reports, and it is difficult to distinguish the work done in 1874 from that performed in previous years. It may suffice to state that there were surveyed last year 1,456 square miles in England, and 1,029 square miles in Scotland. If this rate of progress be kept up, the Survey of the whole of Great Britain will be completed in the course of about ten years. Unfortunately, the publication of the maps does not proceed at the same rapid rate, and the one-inch map in particular, the most useful to the general public, is very much in arrear. From the maps appended to the Report, we learn that 165 sheets of the new one-inch maps of England and Scotland have been engraved, though, according to the Catalogues sold by the Department, only 128 of these sheets have actually been issued to the public. We cannot imagine why this delay should take place after the maps are ready for press, nor is it satisfactory to find that there exist materials for about sixty additional sheets of the one-inch map, hardly one of which has as yet been placed in the hands of the engraver.

The Lebanon is about to be surveyed, geologically examined, and accurately mapped. Dr. Frass, Director of the Natural History Museum and Professor of Geology at Stuttgart, has proceeded to Beyrut, on the express invitation of Rustum Pasha, to conduct the exploration of the range. It is expected that the mineralogical results of the expedition will prove especially interesting.

M. Mendes Léal, the Portuguese Ambassador at Paris, has communicated to the Academy of Sciences a photographic copy of a letter written by Manoel Godinho de Eredia, and recently discovered in the archives of the Torre de Tombo, at Lisbon, which proves that Australia was visited by that Portuguese navigator as early as 1600 or 1601. The Report of the meeting of the Academy refers to Mr. Major's earlier researches on that subject, but, curiously enough, does not allude to his more recent discovery of certain maps which proved that the French, and probably Guillaume le Testu, a pilot of Grasse, were the actual discoverers of Australia.

Mr. G. Street has sent us a 'Sketch Map of South Africa,' by Charles E. Solomon, of Cape Town. This map is roughly lithographed, but as it contains the postal routes, telegraph lines, boundaries, and other information not to be found on other maps, it is not without its value.

The Paris Geographical Congress promises to become a success as far as the attendance of eminent geographers from all parts of the world is concerned. The committee have made arrangements for providing the members with lodgings at a reduced rate, and every facility will be offered for inspecting interesting scientific collections, and making excursions into the neighbourhood of Paris.

In the next number of the *Geographical Magazine* will be published maps of the Seyyid of Zanzibar's dominions and of Western Mongolia.

The *Deutsche Rundschau* criticizes most incisively Capt. Lawson's 'Wanderings in the Interior of New Guinea.' Dr. A. B. Meyer, the writer of the review, himself visited that island in 1873, and on his return stayed for some time at Banda, where he heard nothing about Capt. Lawson's achievement. Dr. Meyer is particularly severe upon Capt. Lawson's natural history. He expresses surprise that the Papuans near the north coast should know of the existence of black men only from hearsay, considering that they themselves are of that complexion, and denies that either Dutch or Malay vessels ever sail as far west as Torres Strait. Capt. Lawson's ignorance of the fact that within the tropics the sun rises and sets at six, also astonishes him. A paper by Capt. Lawson was read on Tuesday at the Anthropological Institute, but it contained nothing of importance, and the now famous skins were not produced. The opinions expressed in the discussion were not favourable to Capt. Lawson's claims, and the usual vote of thanks was not moved.

#### SOCIETIES.

ROYAL.—June 17.—Dr. Hooker, President, in the chair.—Prof. Casey, Dr. Dupré, and Dr. Hector were admitted into the Society.—The following papers were read: 'Preliminary Note on the Anatomy of the Umbilical Cord,' by Mr. L. Tait; 'On the Determination of Verdet's Constant in Absolute Units,' by Mr. J. E. H. Gordon; 'Conclusion of First Report of the Naturalists attached to the Transit-of-Venus Expedition to Kerguelen's Land, December, 1874,' by the Rev. A. E. Eaton; 'On Rolling Friction,' by Prof. O. Reynolds; 'On Multiple Contact of Surfaces,' by Mr. W. Spottiswoode; 'On a General Method of producing exact Rectilinear Motion by Linkwork,' by Mr. A. B. Kempe; 'On Simultaneous Partial Differential Equations of the First Order,' by Mr. E. J. Nanson; 'On the Heat of Sunshine at London during the Twenty Years, 1855-74, as Registered by Campbell's Method,' by Dr. Roscoe and Dr. B. Stewart; 'Results of Magnetical Observations made in Little Namaqualand during part of the Months of April and May, 1874,' by Mr. E. J. Stone; 'Reduction of Anemograms taken at the Armagh Observatory in the Years 1857-63,' by the Rev. Dr. Robinson; 'Preliminary Notice on the Change produced by Magnetization in the Electrical Resistance of Iron and Steel,' by Mr. W. G. Adams; 'On the Power of the Eye and the Microscope to see Parallel Lines,' by Mr. J. A. Broun; 'Preliminary Notice of

further Researches in the Physical Properties of Matter in the Liquid State under various Conditions of Pressure and Temperature,' by Dr. Andrews; 'On some supposed Changes Basaltic Veins have suffered during their passage through and contact with Stratified Rocks, and on the manner in which these Rocks have been affected by the Heated Basalt,' by Mr. I. L. Bell; 'On the Action of Light on Selenium,' by Mr. W. G. Adams; 'On a New Form of Dynamo-Magneto-Electric Machine,' by Mr. S. G. Tisley; 'On the Effects of Iron Masts on Compasses placed near them,' by Commander Creak; 'On the Production of Glycosuria by the Effect of Oxygenated Blood upon the Liver,' by Dr. Pavy; 'On the Influence of Stature on the Weight of the Encephalon and its Parts in Man,' and 'On the Proportions of the several Lobes of the Cerebrum in Man, and in certain of the Higher Vertebrata, and on an attempt to explain some of the Asymmetry of the Cerebral Convolutions in Man,' by Mr. J. Marshall.—The Society adjourned over the long vacation.

ASIATIC.—June 21.—Sir E. Colebrooke, Bart., M.P., in the chair.—Major R. D. Osborn and Messrs. H. B. Riddell, E. C. G. Thomas, and F. Lethbridge were elected Members.—Major H. F. Blair exhibited several heads and sculptured cornices from Buddhist ruins on Takht-i-Bhai, in Eusufzai. On all the northern spurs of the hills which bound the Peshawar valley are numerous vestiges of ancient buildings, which have been described in Dr. Bellew's Report on Eusufzai; but the most extensive and perfect remains are those on the rocky ridge of Takht-i-Bhai, about nine miles from the military cantonment of Hoti-Muridan. Excavations for statuary were made in this locality by Col. Lumsden and Johnstone, Dr. Bellew, and others, the results of which adorn the museums and many private houses at Lahore and Peshawar. Dr. Leitner paid a short visit in December, 1869, and took away a number of carvings. When Major Blair inspected the place in 1869 and 1870, he was struck by the entire want of system in which these excavations had been made, and by the great damage which was thereby done to the ruins. In 1870, Major Blair was allowed by the Punjab Government to employ a small party of sappers, and with them had the best of the ruins, apparently that of a temple, systematically excavated. After removing some eight to twelve feet of soil and debris, the paved floor of a court was exposed, with a raised altar in the centre, surrounded by large domed niches on the eastern, western, and southern sides, and a doorway on the north. On this side were also disclosed a range of underground cells and other interesting parts of a Buddhist monastery. The result of these excavations was so satisfactory, that the Punjab Government has deputed a special officer to complete the work.—Dr. Leitner and Mr. J. Fergusson also made some remarks on the Græco-Buddhist sculpture on the north-west frontiers of India.—Mr. F. Pincott read a paper 'On the Trisūla of Buddhist Sculpture,' in which he endeavoured to explain in a rational way some of the most important Buddhist emblems. Mr. Pincott endeavoured to show that the so-called Dharmic emblem; consisting of a crescent, mounted upon a disc and a parallelogram, was not, as Col. Maissey had suggested, of Sabian origin, nor a monogram representing concrete nature, as General Cunningham thought; but that the disc and parallelogram represented a lotus, symbolizing the doctrine of metempsychosis, and the Buddhist hope of release therefrom. The Trisūla, he thinks, represents the celebrated Buddhist formula, "Ye dhammā," &c., it being shaped much like the initial of that formula, the old Indian y. The veneration felt by Buddhists for that formula accorded in every way with the prominence given to the Trisūla in the Buddhist sculpture. The paper was illustrated by a number of diagrams.—General Sir J. Alexander exhibited some photographs of Egyptian Antiquities, and drew the attention of the meeting to the fact

that the so-called prostrate obelisk, which was presented to the English nation in recognition of the services rendered to Egypt in the Battle of Alexandria, had never been removed by the English, whilst the French, who had also in later years been presented with the Obelisk of Luxor, had it transported to Paris, where it now graced the Place de la Concorde. This, he thought, did not reflect much credit on the English nation. He had endeavoured for some years to get the obelisk transferred to London, the Metropolitan Board of Works having granted a site for it on the Thames Embankment. Last spring he went to Egypt to ascertain whether the Khedive would make any difficulty about the removal of the monument, when the Viceroy told him that England was quite welcome to it. There had been some danger of the monument being broken up for building purposes or transferred to New York, but he hoped the Society would co-operate with him in getting the Government to grant a sum of money for transporting it to London, where this noble block of granite would form a handsome ornament and a worthy trophy of former victories.

ROYAL SOCIETY OF LITERATURE.—June 23.—C. Clark, Esq., in the chair.—Mr. Vaux read a paper, communicated by Dr. Birdwood, 'On certain Documents in the India Office recently brought to Light by him,' in which he described, at considerable length, the nature and importance of many of them. They are contained in an old box, which was handed over by Sir John Kaye, on his retirement, to Dr. Birdwood's department, and do not appear to have been examined for a long time. These documents, which we made mention of some weeks ago, relate to the old East India Company, and, in many instances, still have the great seals of James the First, Charles the First, Oliver Cromwell, Charles the Second, Queen Anne, and George the Second attached to them. From others, of the reigns of James the Second and William the Third, the seals have been cut off. Among these documents are licences for the exportation of English and foreign bullion; commissions to commanders of the East India Company's fleets; for inquiry into the disbursements of the moneys collected towards the suppression of the pirates of Algiers; a warrant from Oliver Cromwell, as Lord Protector, for the repayment of 50,000*l.* lent to him by the Company; a mandate from the Duke of York (afterwards James the Second) for sale of a Dutch prize-ship; acquittances to the Company for the sale of other prizes, two of which were sold "for the accommodation of His Majesty's occasions," with the notice and details of many loans made to different monarchs by the Company. The most interesting document is the original roll, on fifteen skins of parchment, with the names of the subscribers attached, for the raising the sum of two millions, at 8*½* per cent., "for settling the trade to the East Indies." Each name is followed by the amount subscribed, one being as much as 20,000*l.*, another as little as 100*l.* It is a matter of regret that many of these documents have been purposely mutilated, while some of them are now almost illegible from the effects of damp. Neither Mr. Mill, Prof. Wilson, nor even Mr. Thornton, nor Sir John Kaye, would seem to have made any use of the contents of this box, or, indeed, to have in any way referred to them.

NUMISMATIC.—June 17.—Anniversary Meeting.—J. Evans, Esq., President, in the chair.—The Report of the Council was read, which was followed by an Address from the President. The ballot was then taken for the Officers and Council for the ensuing session, when the following gentlemen were elected: President, Mr. J. Evans; Vice-Presidents, the Earl of Enniskillen and Mr. W. S. W. Vaux; Treasurer, Mr. J. F. Neck; Secretaries, Messrs. A. Gruber and B. V. Head; Foreign Secretary, Mr. P. Gardner; Librarian, Mr. W. Blades; Members of the Council, the Rev. Prof. C. Babington, Dr. S. Birch, the Rev. T. Cornthwaite, Mr. J. Davidson, Mr. H. W.



Henfrey, Mr. T. Jones, Mr. C. F. Keary, the Rev. S. S. Lewis, Mr. S. L. Poole, and the Rev. A. Pownall.—The Members of the Society and their friends were afterwards entertained by the President and Mrs. Evans at a *Conversazione*, when many interesting coins and other objects of antiquity were laid out for exhibition, among which may be mentioned a collection of Posy Rings and Anglo-Saxon ornaments from the cabinets of Mr. J. Evans, a fine selection of electrotypes from Greek coins from the collection of Mr. H. V. Tebbs, and a complete series of Chinese coins, exhibited by Mr. H. A. Giles.

**ZOOLOGICAL.**—June 15.—Prof. Newton, V.P., in the chair.—The Secretary read a Report on the additions made to the Menagerie during May, and called particular attention to the following animals: a Hairy Tree Porcupine (*Cercolabes villosus*, F. Cuv.), and a Rock Cavy (*Cerodon rupestris*, Max.), from South-East Brazil; a King Penguin (*Aptenodytes Pennanti*), from the Falkland Islands; an apparently new species of Monkey, allied to the common Macaque (*Macacus cynomolgus*), from Burmah; an Agile Wallaby (*Halmaturus agilis*), from Queensland; an Australian Cassowary (*Casuarus Australis*), about half-grown, from Queensland; and two Jameson's Gulls (*Larus Jamesoni*), from Sydney, New South Wales.—Mr. G. D. Rowley exhibited and made remarks on some specimens of two diminutive Parrots from New Guinea (*Nasiteria gelvinkiana* and *N. pygmaea*),—and Sir V. Brooke on two original drawings, by Mr. Wolf, of the two species of Koodoo (*Tragelaphus strepsiceros* and *T. imberbis*). The latter was taken from a specimen received direct from the Juba River, Somali. The exact habitat of this species had not before been determined.—Letters and papers were read: from Dr. A. B. Meyer, stating that, having inquired into the statement made by Mr. Bruyn (*P.Z.S.* 1875, p. 30) that he had specimens of four species of Birds of Paradise alive in his possession at Ternate, he had ascertained that the foundation for this statement was that Mr. Bruyn expected to receive specimens of other species, but had only actually obtained examples of one of them (*Paradisaea Papuana*),—by Prof. Owen, 'On some Bones of *Harpagornis Moorei*, sent to him by Dr. Haast, which had been found in the turbary deposits of Glenmark, a locality about forty miles from Christchurch, New Zealand: this paper formed the twenty-first part of Prof. Owen's series of memoirs on the extinct birds of the genus *Dinornis* and its allies,—by Mr. G. E. Dobson, 'On some New Species of Bats of the genus *Vesperugo*,—from Mr. G. Gulliver, 'On the Sizes and Shapes of the Red Corpuses of the Blood of Vertebrates,—from the Rev. S. J. Whitmee, of Samoa, respecting the changes he had observed in the habits of feeding, roosting, and building of the *Didunculus strigirostris*, and 'On the Times of Appearance of the Edible Marine Worm (*Palola viridis*), in the Islands of the Samoan Group, together with observations on its habits,—from Dr. J. S. Bowerbank, the fourth of a series of memoirs on the Siliceo-fibrous Sponges,—by Sir V. Brooke, Bart., and Mr. A. B. Brooke, 'On the Large Asiatic Wild Sheep or *Argalis*: of these animals they recognized eight species, viz., *Ovis ammon*, from the Altai between the Sea of Baikal and Thian Shan; *O. Karakul*, from the Thian Shan; *O. Poli*, from the Pamir; *O. Hemoii*, from the Alexandrian Mountains; *O. nigrimontana*, from the Karatau; *O. Hodgsoni*, from Little Tibet; *Ovis nivicola*, from the Stanovoi Mountains and Kamschatka; and *Ovis Brookei*, of which the habitat was unknown,—by Mr. Schlater, 'On the Rhinoceroses now or lately living in the Society's Menagerie.'

**CHEMICAL.**—June 17.—Prof. Abel in the chair.—The following papers were read: 'Notes on the Chemistry of Tartaric and Citric Acid,' by Mr. R. Warrington. This paper gives many important particulars connected with the manufacture of these acids, and also detailed accounts of the methods of analysis—many of them new—of

the various raw materials from which they are made,—'On the Action of Nitric Acid on Copper, Mercury, &c., especially in the Presence of Metallic Nitrates,' by Mr. J. J. Ackworth,—'Decomposition of Water by the joint Action of Aluminium and Aluminium Iodide, Bromide, and Chloride, including instances of Reverse Action,' by Dr. Gladstone and Mr. Tribe,—'On Nitrosyl Bromide and on Sulphur Bromide,' by Mr. M. M. P. Muir,—'On Achrematite, a new Molybdo-Arsenate of Lead from Mexico,' and 'On certain New Reactions of Tungsten,' both by Prof. J. W. Mallet,—and 'On the Action of Chlorine on Acetamide,' by Dr. Prévost.

**METEOROLOGICAL.**—June 16.—Dr. R. J. Mann, President, in the chair.—Mr. E. R. Morgan was elected a Fellow, and Dr. J. Hann and M. E. Renou were elected Honorary Members of the Society.—The following papers were read: 'On a White Rain or Fog Bow,' by Mr. G. J. Symons,—'On a Proposed Form of Thermograph,' by Mr. W. Whitehouse,—'On the Rainfall at Athens,' by Prof. V. Raulin (translated by Mr. R. Strachan). These observations were made by M. J. Schmidt, Director of the Greek Observatory, and embrace a period of twelve years and a half, viz., from August, 1859, to December, 1871. The average yearly fall is 15.83 inches, and the average number of wet days 93. The wettest year was 1864, when 28.30 inches fell, and the driest 1862, with 9.63 inches.—'On the Barometric Fluctuations in Squalls and Thunder-storms,' by the Hon. R. Abercromby. There are two classes of storms in this country, in one the barometer rises, in the other it falls. The author, in the present paper, only refers to the former. After mentioning some of the phenomena which accompany storms of this class, he proceeds to give two instances as typical of their general character. In conclusion, he makes the following remarks on their origin: Though in this country squall-storms are almost always associated with primary or secondary cyclones, those in India and Africa are not connected with cyclones, and hence the source of the barometric rise cannot be due to any special phenomenon of cyclone motion. Since the rise is always under the visible storm, it is propagated at the same rate, and in the same manner as thunder-storms. Enough is known of the course of the latter to be certain that they are not propagated like waves or ripples, and hence these small barometric rises are not due to aerial waves, as has sometimes been suggested. Since the general character of the rise is the same whether there is thunder or not, it is evident that electricity, even of that intensity which is discharged disruptively, is not the cause of the rise. If we look at a squall from a distance we always see above it cumulus, which is harder and more intense in the front than at the rear of the squall. Since cumulus is the condensed summit of an ascensional column of air, it is evident that the barometric rise takes place under an uptake of air. If we consider further that a light ascensional current would give rise simply to an overcast sky, a stronger one to rain, while a still more violent one would project the air suddenly into a region so cold and dry that the resulting electricity would be discharged disruptively as lightning, the foregoing observations show that the greatest rise is under the greatest uptake. Some meteorologists attribute the low pressure at the equator to the ascending current formed at the junction of the trades, while others attribute the 10 A.M. maximum of the diurnal range of the barometer to the reaction of an ascending column of air due to the increasing heat of the day. The above observations tend to strengthen the view that an ascending column of air gives rise to a reactionary pressure downwards, and more generally to the idea that though the total pressure shown by the barometer is principally statical, or due to the weight of a definite column of air, a small portion is dynamical, or due to the reaction of air motion in that column.—'Notes on Solar Radiation in its Relation to Cloud and Vapour,' by Mr. J. P. Harrison.—Mr.

Scott exhibited and described Lowe's Graphic Hygrometer.

**PHILOLOGICAL.**—June 18.—Dr. J. A. H. Murray, in the chair.—Mr. H. Jenner read a paper 'On the Manx Language,' in which he gave a short sketch of its grammar, comparing it with the Gaelic of Ireland and Scotland; an account of its scanty literature of ballads and carols (with a list of all Manx printed books, amounting to about twenty-five), and some remarks on the translations of the Bible and Prayer-Book. He then traced the gradual decline of the language from the seventeenth century to the present time, quoting from Camden, Speed, Challoner, Bishop Wilson, and others, and ended by giving an account of the present state of Manx, including the result of a paper of statistical questions sent last autumn to each of the clergy of the Isle of Man, from which the Manx speakers appeared to amount to nearly one-third of the population, and those who know no English to about 200. Mr. Jenner strongly urged the Society to take steps to obtain similar statistics of the other living Celtic dialects.—Mr. C. A. Fennell read a paper 'On the Triple Gradation of A in Gothic.'

**MEETINGS FOR THE ENSUING WEEK.**  
 Mon. United Service Institution, 81.—'Progress of Breech-Loading Small Arms,' Mr. J. Latham.  
 — Geographical, 5.—'Journey Across the Western Interior of Australia,' Mr. J. Forrest; 'Recent Observations of the Challenger and Tuscarora, and their Bearings on the Temperature Theory of Oceanic Circulation,' Dr. W. R. Carpenter.  
 Wed. Botanic, 2.—'Exhibition of Fruit and Cut Flowers.'  
 Fri. Botanic, 4.—Lecture.  
 — Archaeological Institute, 4.—'Ravenna,' Prof. R. Lewis; 'Recent Archaeological Investigations in Rome,' Mr. J. H. Parker.

## FINE ARTS

**THE SOCIETY OF PAINTERS IN WATER COLOURS.**—The EIGHTY-FOURTH EXHIBITION is now OPEN, 5, Pall Mall East, from Nine till Seven.—Admission, 1s.—Catalogue, 6d.  
 ALFRED D. FRIPP, Secretary.

**INSTITUTE OF PAINTERS IN WATER COLOURS.**—The FORTY-FIRST ANNUAL EXHIBITION is now OPEN, Ten till Dusk. Admission, 1s.; Catalogue, 6d.—Gallery, 32, Pall Mall.  
 H. F. PHILLIPS, Secretary.

**NOW OPEN.**—The TENTH EXHIBITION of the SOCIETY of FRENCH ARTISTS, 148, New Bond Street.—Admission, 1s.  
 CH. W. DESCHAMPS.

**BLACK AND WHITE EXHIBITION,** Dudley Gallery, Egyptian Hall, Piccadilly, consisting of Drawings, Etchings, Engravings, &c., OPEN DAILY, from Ten till Six.—Admission, 1s.; Catalogue, 6d.  
 ROBERT F. McNAIL, Secretary.

**DORR'S GREAT PICTURE OF 'CHRIST LEAVING THE PRETORIUM,'** with 'Dream of Pilate's Wife,' 'The Night of the Crucifixion,' 'La Vigne,' 'Christian Martyrs,' 'Crusaders,' &c., at the DORR GALLERY, 28, New Bond Street. Ten to Six.—1s.

MR. A. ARNOLD sends us "Part One" of 'A Reissue of Scraps and Sketches by George Cruikshank, from the Original Plates.' Any of the masterpieces of the great pictorial satirist is sure to be welcome to the public; accordingly we thank the publisher for this instalment of reproductions in colour, some of which date from very long ago, while Mr. Cruikshank was still young, say 1828. Amongst the sketches contained in this number "One" is the famous 'Gentleman intended for the Bar.' There is also 'Trial by Jury,' a design which we commend to Edinburgh jurors, because it shows the inconveniences to which they are subject who stick to their opinions. The first page contains the admirable series of drawings which so effectually illustrate some of the advantages of having a wooden leg.

We have received from Mr. R. Seeley (Paris, Rouquette) a small portfolio, entitled 'Monsieur Alphonse Legros au Salon de 1875,' and containing a highly interesting biographical and critical notice of the artist, and three etchings by his hands—1, a portrait of Mr. Carlyle; 2, a portrait of a little girl, daughter of M. Legros; 3, a landscape, styled 'Le Coup de Vent.' The literary portion of this publication is the work of M. A. P. Malassia, and is a highly appreciative and discriminating account of the principal works of M. Legros, their histories and whereabouts, with criticisms of the merits and aims of these fine productions. The austere visage of the Scottish historian, whose portrait M. Legros has

also produced on a scale larger than that employed for the work before us, and with a different motive than that which prevails here, is rendered with magical force and inimitable insight and pathos. The impression before us, being doubtless one of those which French artists describe as of "commerce," is a little blackish, but it is, nevertheless, full of character, richly and boldly as well as carefully modelled. The local colouring being rendered with great skill, it looks solid as well as severe, finished as well as vigorous, and it is a fine example of *chiaroscuro* in etching, besides being capably drawn. The portrait of the little girl has strongly-marked character and good draughtsmanship, in a contrasted effect of light and shade. The landscape is one of the more highly-elaborated examples of M. Legros's skill, and it is successful in rendering the qualities of ordinary wooded country in dull grey weather, rain pouring from an undefined cloud, with the expression of a sudden gust of wind on a mournful view. Amateurs of etchings, of the more truly artistic kind, will be sure to possess themselves of these very important examples of the art of one who is a master in the craft, with a highly poetic instinct in design.

THE scientific application of drawing, or what is called "technical" draughtsmanship, is capably illustrated and explained in 'Technical Drawing and Design for Students of Architecture and Building: Outline Drawing' (Collins). This is a pamphlet fully illustrated with neat diagrams, and containing verbal directions for the use of instruments, and the preparation of drawings for the use of architects, carpenters, and others. It is likely to be useful, and is rich in the simpler as well as the more elaborate examples now in vogue.

A CHROMO-LITHOGRAPH has been sent to us by Messrs. Darnley & Co., from a picture by Mr. E. A. Waterlow, entitled 'The Kingfisher's Haunt,' and representing a stream, weeds in the foreground, a somewhat unsubstantial cottage in the distance, from the fence of which a man looks at a kingfisher. We really cannot say much for this publication as a work of art, because it is hardly to be called a work of art at all. There is something agreeable in the softness of the colouring.

#### THE SALON, PARIS. (Fifth and Concluding Notice.)

WE have no flower-painters in England who faithfully cherish the fine traditions of the masters of art who practised in the last century. M. Couder has studied the works of these masters with taste and good fortune. His *Fleurs des Champs* (No. 528) represents such blossoms with a charmingly free and light touch. The whole is, however, rather scattered in its effect and *chiaroscuro*.—*Fleurs et Bibelots* (685), by M. Domer, white roses and other flowers in a jar, accompanied by *bric-à-brac*, is very rich in colour, though by no means devoid of "chic."—M. Clays has three river-scenes which represent his style with much success; but it must be admitted that they are mannered (Nos. 459-61).—M. Dargent's *Falaise à Goullien* (570), sunset as seen from slate precipices and over a calm sea, offers materials for study which, as the subject is analogous to those sometimes affected by Mr. P. Graham, we recommend to the attention of the Scottish painter. By M. Dargent we have likewise *Sentier près de Telgruc* (568), a fine and effective piece. The flat bottom of a valley presses close to a high bank of grey rock. The view is marked by sparse bushes and clumps of wintry fern which grow in crevices of the otherwise bald cliff; beyond this is a glimpse of a rushy waste, seen darkly in evening light. A gleam of sunset falls on the cliff, flooding it with rose colour, and casting gigantic long shadows into the valley, thus producing a very weird effect. A white stallion has broken loose, and, taking fright at his own shadow, races on the sward, followed by another horse and the men in charge of both.—M. Courant, in *Marée Montante* (536), depicts a calm, almost waveless,

sea, gently falling on the shore in bars of opalescent and milk-white coloured water, under a grey and very delicately-painted sky of great natural truth, and marked by extreme refinement of treatment. Dark-green rocks are in the front; bars of pale orange light are on the horizon; craft occupy the mid-distance. This is an extremely beautiful picture, rendering with exquisite taste and feeling a lovely effect such as our sea-painters never encounter, or, at least, never attempt to paint.—The brilliant, rich, and vivid colouring of M. C. de Cock is antithetical to that which obtains in the last-named picture; neither is the handling of the charming example *Les Bords de l'Ebre* (588) similar to that of M. Courant's fine sea-piece; it is rather thin and slight, while the other is perfectly solid. The work of M. de Cock has, nevertheless, a charm of its own, for it renders beautifully a vista of a little river running smoothly, but swiftly, between verdant banks, and under the fine foliage of a dense grove of ashes. The picture is admirable for its truthful sentiment; free, bright, and rich in technical respects. It is, however, a little mannered. Much the same may be said of *Un Vieux Moulin, en Normandie* (587), by the same.

The English landscape-painter who desires to impart to his works sentiment of a truthful kind will do well to study M. Desbrosses's *Les Bords de la Semoie, Ardennes, le Soir* (650). In fact, if our countrymen went into the Ardennes to paint, they would be able to learn a good deal that might serve their turn. This capital picture shows a river that is almost slate-black from reflecting the gloom of the sky, and coal-black where it reproduces the still gloomier banks and foliage, elements that darken in the coming of a night storm. A gleam of silvery and brassy lustre is in the air. Beyond the water are the many-tinted hills that shut the valley. The work is full of expression and strongly painted.—M. Daliphard's *Mélancolie* (557) is another highly-pathetic, but perhaps less effective, landscape. In front stands a pool of still water, enclosed by banks of dull blue clay, and sordid verdure growing densely and close to the dull pool; there is a belt of trees which autumn has thinned and made sere, mountain-like cumuli of deep grey, one fine line of greenish light; a bar of sullen fire glows between the trunks of the trees, close to the earth. These are the elements of a picture of rare merit, all treated with power.

We have now to consider the engravings and etchings of this great art-gathering. We must perforce deal with them briefly. They include several English works. Mr. Heseltine's *Une Eau-Forte* (3700) gives a curving river delicately but rather flatly.—M. Taïée's *Sept Eaux-Fortes* (3803) are all beautiful, and varied in style and subject.—M. Potémont's *Une Eau-Forte* (3780), a wood of beeches, recalls Cunit, but it is much better than the work of that old-fashioned English etcher, and excels in rendering the colour of the subject.—In No. 3823, by M. Vidal, a master of his art, we have *Sept Eaux-Fortes*, different subjects, all admirably treated. The central one of the groups, with a vista of bare oaks, and the first of the seven works, styled *Lisière de Bois*, are superbly fine, full of sentiment, and solidly executed.—M. Delaunoy's etchings for a collection of portraits of great writers in France, comprising La Fontaine, Madame de Sévigné, and the Marquis de Sévigné, are admirable and solid portraits, distinguished by spirit and verisimilitude. That of the Marquis is extremely fine; that of his wife is hardly inferior to it; and the three are quite worthy of the best times of engraved portraiture.—M. Huot's *La Cigale* (3703), after M. Lefebvre, a picture we noticed a year or two ago, is capital in the face, rather hard, and not so well drawn as the original painted.—M. Annedouche's *Une Mère* (3603), after M. Jourdan, is capital.

Among the works in architecture we noticed M. Ballu's *Eglise de la Ferté-Alais* (3498).—M. E. Viollet-le-Duc's fine drawings for the *Restauration du Château de Pierrefonds* (3598), superb studies, worthy of the architect's name.—M. Sauvageot's *Restitution du Jubé de l'Eglise Abbatiale de Fécamp* (3586), a beautiful example of draughtsmanship,

in isometrical perspective.—M. Millet's *Études pour la Restauration de la Chapelle Saint-Louis, du Château de Saint Germain-en-Laye* (3568).—M. Ruprich-Robert's *Eglise d'Ouistreham* (3584), a noble example of pure round-arched Gothic of the best style.—M. Corroyer's *Projet de Restauration Générale du Mont-Saint-Michel* (3519), however excellent they may be, remind us that the days of what is still "unrestored" in Mont St. Michel may be numbered.—Among similar studies here are M. Baillargé's *Basilique du Saint-Martin de Tours* (3496).—Among modern works notice M. Boileau's *Bâtiment d'Écurie* (3504), a model of fine draughtsmanship and elegant architectural design; the details are most beautifully rendered, and the attic and side entrance finely designed.—M. Calinaud's *Projet d'Habitation Coloniale pour la Cochinchine* (3513), a model of design in its way; a building with wide shady verandahs on all sides, and very considerable elegance of composition.—M. Dutert's *Le Forum Romain sous les Antonins, restauré d'après dernières découvertes* (3531), will be extremely interesting to antiquaries; the drawings, eleven in all, are magnificent.—M. Raffet's *Monument Commémoratif, &c.* (3582) is a first-rate and, even for these galleries, a remarkably well-studied architectural composition. It would seem that the French architects count on a public which will take interest in their works, and is capable of appreciating the drawings before us on account of their æsthetic value as well as in respect to their draughtsmanship; hence we have abundance of fine designs, finely drawn. The capacious galleries of the Palais de Champs-Élysées can contain works of this kind, and allow of the exhibition of whole series of representations of detail, and the employment of large scales.

Among the "Dessins, Cartons, &c.," we noticed the under-mentioned works: M. Schopin's *Dinde et Champignons* (2737), the former plucked and lying on a table, painted on porcelain, an almost perfect representation, and very good as a picture; Mdlle. Trebuchet's *Têtes, d'après Greuse* (2785), on porcelain, are admirable reproductions, quite delightful in their delicacy; Mdlle. Rubempré's *Une Jeune Mère, d'après M. Chapu* (2717), in blue, is very bold and rich. The finest modern example of the kind we have seen is M. Sieffert's *Portrait de Madame la Vicomtesse* — (2751), an enamel. In England the art of painting on porcelain is never represented. What specimens we see of it are rubbishy. In the same mode we noticed with great pleasure M. Guichard's *Conversation, d'après M. Caraud*, (2358) is charming; a damsel puts a cat on a table, whilst she washes lace.—M. Lepeç's *Portraits* (2494, 2495, 2496), in water colour, an art which has not many professors in France, have a large, bold, and good style. Madame la Comtesse C. Delessert de Nadailac's *La Séche-élegante* (2594), water colour, is a masterpiece of diagram-making, it is in a good style.—M. Michel's *Ruisseau du Lac des Corbeaux* (2564) and *Bords de la Moselle* (2566) are beautiful landscapes; M. Lecomte du Nôuy's *Portrait* (2476) is a capital head; M. Lamotte's *Plafond du Théâtre de la Porte Saint-Martin, d'après M. Brissot*, (2450) is a capital representation of a stage landscape,—we could hardly say the like for an English work; M. Grenier's *Vue de Franche-Comté* (2350), water colour, moon-rise, is first rate for feeling and colour; M. Henriet's *La Route de Jouarre* (2374) is a bright, pure, and silvery picture; M. Hédin's *Le Château de Nantouillet* (2371), like the last, in water colour, is simple, and very tender in colour; M. Deshayes's *La Rampe du Saint-Bernard* (2227), a dark inlet of the lake, is rich in colour; M. Delaunoy's *Les Bords de la Marne* (2220), a pool and waste, is very fine indeed, a capital study of pure effect; Madame Cateron's *Portrait* (2141) is a triumph of stumping.—An excellent specimen of its kind is *Dans le Parc, à Plombières* (2020), by M. Allongé, a well-known name.

Among the "Gravures" let us notice M. Méaulle's *Neuf Gravures sur Bois* (3755), a collection possessing many and varied beauties. On the whole, it is evident that the British supremacy so often boasted of in wood draughtsmanship is



now, artistically speaking, a thing of the past. The French, bringing greater resources of art to bear upon it, have equalled, if they have not beaten us. We doubt if a collection of examples so rich in the higher artistic qualities that belong to engraving on wood, and illustrating the right application of this mode of art, could be got together in England, which would surpass, or even rival, that in the *Salon*. We do not, of course, mean to assert that the French compete with us in the craft of making showy designs on wood, possessing none of the true qualities of wood-draughtsmanship, but quite different, and even opposite qualities. The sort of art called designing on wood, which has come into vogue for illustrated periodicals and books, is quite beside the question here.—M. Pannemaker's *Trois Gravures sur Bois* (3769), in one frame, are remarkable. The naked shoulder in 'La Pêche, d'après M. F. Giraud,' is a marvel of etching, and might be compared with work on copper; and in 'La Jeune Fille à la Colombe, d'après M. Chaplin,' we are treated to a similar technical feat, but in the latter the colour has been sacrificed.—M. Joliet's *Deux Gravures sur Bois* (3709) are beautiful and rich in texture and colour.—In M. Yon's *Six Gravures sur Bois* (3827) the example, comprising a rocky vista, is superb.—M. Chapon's *Huit Gravures sur Bois* (3840), after M. Baudry's "Muses" in the *Nouvel Opéra*, recalls Maclise, being vigorous and solid, and in a fine style, very fit for such a work.—M. Courty's *Trois Eaux-Fortes* (3846) are very rich in colour, 'Le Mariage de l'Adriatique, d'après Guardi,' especially.—M. Greux's *Une Eau-Forte* (3692), 'Carrosse Italien du XVIII<sup>e</sup> Siècle,' is a beautiful piece of draughtsmanship.—M. Waltner's name stands high on the roll of modern etchers who reproduce pictures. He is most honourably represented here by *Six Eaux-Fortes* (3826), comprising examples after Hennen, Ravesteyn, M. Carolus Duran, Ricard, and Regnault, all exquisitely full of feeling for the peculiarities of the different styles, for colour, and for softness.—M. Gilbert's *Deux Eaux-Fortes* (3689), comprising 'Un État de Poissonniers,' after the well-known picture by Van Beyern, is a wonder for colour and firm drawing.—M. Le Rat's *Une Eau-Forte* (3737), 'Portrait,' after Bellini, made for the *Portfolio*, is first-rate; so is M. Brunet-Debaine's *Une Eau-Forte* (3633), 'L'Eglise de la Madonna della Salute, à Venise,' which is peculiarly brilliant. There are many other fine engravings and etchings here, the bare enumeration of which would exceed our limits.

Among the sculptures placed in the charming garden of the *Palais* there is a large proportion of rubbish, many commonplace examples, some tolerably good works, and a certain number of admirable productions. We can deal briefly with the more important works that come under the last category. We do so in the order in which the statues are placed in the garden. M. Fremiet's *Homme de l'Âge de la Pierre* (3084) is a vigorous, spirited design, but the execution is rather rough. The subject, a dancing figure, chanting, in bronze, is a novel one.—M. Caillé contributes *Bacchante et Panthère* (2913); the animal leaping at the side of the figure, is very good in execution, and fine in its design.—M. Guilbert's *Portrait de M. C. Popelin* (3137) is a capital, life-like bust.—An interesting example of the practice of applying colour to statuary appears in M. Itasse's *La Rosée* (3166), which combines coloured marbles, bronze, enamel and mosaic-work, with gilding. The flesh is tinted of a pale buff, and the eyes are coloured after nature. The result is very effective in its way, the colours being applied with taste and according to a logical system. The decorative principle is employed with far greater courage than Gibson displayed in his timid and feeble efforts to reproduce an antique mode of enriching statues with colouring. The torso of the figure is carved with much delicacy and great elaboration. The feet are out of proportion to the figure proper. By the same artist is *Le Baiser* (3165), a similar production, and of an even more sumptuous kind. It gives the contours of a fleshy subject with care and skill, and

the like disproportion. Like its companion, it is a voluptuous example of decorative sculpture.—We noticed in last year's *Salon* the fine *La Rétraire* of M. Noël; in No. 3306 it re-appears in bronze: it is an extremely fine and boldly original work, referring to the antique with great judgment and perfect feeling, a first-rate design, in fact, vigorously executed.—In M. Janson's *La Muse de l'Histoire* (3174) we have a noble draped figure, executed with true feeling for style and sculpture.—M. Debut's *Bouvier* (3006) is a first-rate piece of garden sculpture; the figure sits on the ground, and blows a horn vigorously.—M. Bartholdi's *Champion* (2861) shows the *savant* standing, chin in hand, meditating, with his foot on the head of an Egyptian statue: it is strongly conceived and composed.—M. Épinay's *L'Enfant Spartiate* (3058) is seated, speaking, while the fox bites him. The design is a spontaneous one, finely carried out, especially as regards the modelling of the body.—In M. Gauthier's *Andromède* (3106), the contours are full and sumptuous; the style is large, and the whole extremely good of its kind.—M. Guilbert sends *Le Petit Justicier* (3135) endeavouring to save a bird from a cat: it is a spirited design, and the lean, fine forms of youth are capitally treated.—M. P. Granet's *Jeunesse et Chimère* (3120), a decorative work, is remarkable for its bold conception of the subject.—M. Desgeorge's *La Jeunesse d'Aristote* (3008), in a severe style, seated, scroll on knee, with an intense expression on the face; the features are exaggerated in their forms; it is otherwise a first-rate example.—M. Baujault's *Jeune Gauloise* (2864) is a good design, and the execution is capital.—M. Chapu's *La Jeunesse* (2940), part of the monument to Henri Regnault and other artists slain in the war, shows Fame placing a laurel wreath on a wall above the names of the heroes; it is a true work of art. The drapery and flesh are beautifully modelled. The whole has been wrought with exemplary care, and is most severely elegant throughout.—M. Courtet's *La Fortune* (2985), placed on a wheel, over a globe, is a very carefully modelled figure.—M. Schonenewerk's *Jeune Fille à la Fontaine* (3393) is daintily modelled, and it is an extremely picturesque design.—M. Mercier sends *Gloria Victis* (3271), carrying a dead warrior; it has great energy and grace of design, and characteristic "French" spirit.—In M. Moulin's *Un Secret d'en Haut* (3294), a youth whispers in the ear of a term; the execution of the back and legs is absolutely perfect. Altogether this is a noble and spirited example of the modern French school of sculpture.—M. Torelli's *Tasso-Torquato* (3414), a boy reading, with a very fine and intense expression, is an admirable design.—M. Ross's *Bohémien à la Source* (3375), recumbent, naked, and drinking, is a good study from the nude, boldly and learnedly modelled, and most life-like in all respects.—*Le Réveil* (2974), by M. Condonnier, a figure on tiptoe, with a trumpet and sword in its hands, shouting, is a design full of energy.—M. Villeminot's *Vase* (3442) shows to great advantage the fine carving of the foliage in low relief with which it is decorated.—Without a number, and therefore not otherwise to be indicated, we observed a *term* of Silenus nursing Cupid, a decorative, or garden group, and an admirable example of its kind.

#### Fine-Art Supp.

In the South Court, South Kensington Museum, may be seen an interesting recent acquisition, being a large Japanese sculpture, in bronze, of a sea-eagle, the work of a celebrated artist of the sixteenth century, by name Myōchin Munéharu, of whom it was said that "under Heaven there never was such a smith as Myōchin Munéharu." The praise thus conveyed may be a little overdrawn, but the enthusiasm it indicates is accounted for, and almost justified, by the wonderful *élan* of this statue of the bird of prey in the act of departing on the wing, as it seems to us, from the verge of a rock; the neck is thrust outwards, the beak slightly opened, as if to emit a scream before

descent is begun. The neck feathers are bristling, and, this we do not understand, they appear to have become concave, the tips being elevated; the crest is raised; the expanded wings seem to vibrate in every quill; the tail is spread like a fan. The execution is elaborate and careful, but not merely minute—it is marked by something like largeness of style, and a fine feeling for the differing textures and forms of the various kinds of feathers is distinct.

SEVERAL of the water-colour sketches by Fortuny, at the sale of that artist's effects in Paris, were purchased for the young King of Spain. Since then he has secured at Madrid a picture by Don Enrique Estéban, the subject 'The Studio of Goya.'

THE French papers have recently recorded the death, on the 8th inst., of the distinguished author of 'Normandie Souveraine,' M. l'abbé Cochet, whose father was a *garde-côte* under the first Empire, and who devoted himself early in life, and notwithstanding considerable difficulties, to the study of the antiquities of his native province. M. Cochet was so far fortunate that opportunity favoured the publication of several works of his, showing great research and possessing high archaeological value. Besides that above mentioned, which is best known, we have had from his diligent pen 'Sépultures Gauloises,' &c., a noteworthy specimen of what is desirable in essays of this kind, and other works of merit.

AN interesting and extensive collection of "Art Pottery," produced from designs by the director and students of the Lambeth School of Art, will be opened on Monday next to the public at the premises of Messrs. Howell, James & Co., Regent Street. The works in question, besides their proper merits as works of art, illustrate the qualities of what is called the "New Lambeth Faience Ware," and in all respects the collection will richly repay the visitor who is interested in such articles, and wishes to note the progress made in applied art by Englishmen.

NEARLY every one who has admired the fine group styled 'La Danse,' by M. Carpeaux, which occupies so conspicuous a place in front of the *Nouvel Opéra*, Paris, will be sorry to learn that, owing to the amount of soot which now loads the atmosphere of Paris,—a rapidly-increasing evil, which will do much harm to the beautiful city,—the sculpture is marked by stripes in black and white, alternately, the one caused by the passage of rain on the foul surface, the other by the accumulation of the deposit where the water does not pass. It ought to be removed to shelter, or put under a glass hood.

THE re-hanging of pictures in the Louvre, of which we have more than once spoken, has been, in some respects, unfortunate. There is a good deal of overcrowding at several places, and in others—and this is still more regrettable—not a few old favourites have been placed out of sight.

#### MUSIC

PHILHARMONIC SOCIETY.—Conductor, Mr. W. G. Cousins.—LAST CONCERT, MONDAY, July 5.—Violin, Herr Wieniawski, Idyll composed expressly for the Society, in memory of Sterndale Bennett, by G. A. Macfarren. Violonist, Mdlle. Tiliens, &c.—Bells, 10s. 6d.; Tickets, Reserved, 7s.; Unreserved, 5s. and 3s. 6d.

MUSICAL UNION.—GRAND MATINEE, TUESDAY, June 29, at Three o'clock.—Septets of Beethoven and Hummel: Duet for Two Pianofortes (first time), Saint-Saëns; Solos for Violin, Violoncello, and Pianoforte. Artists: Madame M. Rémaury (expressly from Paris), M. Duvernoy, Papini, Wiener, Bernhardt, Lasserre, Radcliffe, Lazarus, Hinchey, Du Brui, Vanhente, and Delamour. Tickets, 7s. 6d. each, to be had of Lucas & Co., Olivier, and Austin. Visitors can pay at the Regent Street entrance.—Prof. ELLA, Director.

ALFONSO RENDANO'S PIANOFORTE RECITAL, WEDNESDAY, June 30, 84 James's Hall, at Three o'clock precisely.—Selections from the Works of Mozart, Mendelssohn, Lull, Schumann, W. G. Cousins, Bach, Beethoven, Rendano, P. Martini, Chopin, Scarlatti.—Bells, 7s. 6d.; Balcony, 5s.; Admission, 1s. Stanley Lucas, Weber & Co., 84, New Bond Street; usual Agents; of Signor Rendano, 7, Maddox Street, W.; and at Austin's Ticket-Office, St. James's Hall, 93, Piccadilly.

#### THE OPERA SEASON.

IF Mdlle. Chapuy, who made her first appearance in this country last Tuesday at Her Majesty's Opera (Drury Lane), should be as successful in her future parts as she was in the sickly sentimental 'Traviata,' she will attain a high position as a

*prima donna* on the Italian Opera stage. It must, however, be recollected that her fame has been acquired in the French Opéra Comique *répertoire* at the Salle Favart, in Paris, and that she is now essaying the lyric drama in a language to which she has not been accustomed. She has also to sing in recitative what she has hitherto had to say in the spoken dialogue. On one point there can be no doubt—a finer actress has rarely been witnessed. It is stated, that as she won the prize for declamation at the Paris Conservatoire, where she was trained, her destination was, in the first instance, the Théâtre Français. Such dramatic points as the character of *Violetta Valéry* presents were realized with alternate power and pathos, and the forced gaiety of the supper scene was judiciously toned down. Indeed, Mlle. Chapuy took a lady-like view of the part, and freed it from the offensive points made so prominent by other artists. Her voice is a pure soprano, of truly sympathetic quality, and in the execution of the *bravura* scales, in the *finale* of the first act, she proved that her schooling has been in the right direction. In fact, she has come before the operatic public here as a *prima donna* should do, well prepared for her task, and there is no reason to qualify eulogium by writing about a promising future. We repeat, that if she reaches the same standard of excellence in other characters that she does in the *Traviata*, there will be another vocalist of the first class added to our *prime donne*. It need scarcely be added that her reception was most rapturous. In M. Capoul, one of her former comrades at the Opéra Comique, there was an adequate *Alfredo*, who made the disagreeable part as agreeable as it can be made.

The great success of 'Lohengrin' with the general public is a fact which, in bare justice to Herr Wagner, ought not to be suppressed. Certainly the fine execution of the *ensemble* and the judicious curtailment of the recitative, the very strong cast, and the splendid *mise en scène*, go far to account for the present curiosity to hear the work; whether its popularity will last only for one season, as in Italy and America, remains to be seen.

The revival at Covent Garden of M. Gounod's 'Romeo e Giulietta' may prove a permanent success so long as Madame Adelina Patti retains the part of *Juliet*, and if another Romeo can be found than the tremulous tenor, Signor Nicolini, who, as he is a Frenchman, ought to sing his countryman's music much better than he does. Good looks, of course, in a Romeo, will go a long way, but the calls for sound singing and for passionate expression in three love duets are imperative. Still as a foil to the Juliet of Madame Patti, the Romeo of Signor Nicolini may find favour. The part should have been assigned to Signor Marini, who was the County Paris in the cast of 1867, when the opera was first produced. Signor Cotogni is still the *Mercutio*, and his performance cannot be improved upon, and Signor Capponi remains the *Duke of Verona*. But the present representatives of *Capulet*, *Tybalt*, and *Stephano* are not nearly so good as those of 1867. The chorists, fatigued with overwork, sang too often out of tune, and Sir M. Costa's famous band of 1867 no longer exists; only few instrumentalists remain of his powerful phalanx of strings. But the present performance had the advantage in Signor Bevignani of a conductor who quietly and unobtrusively can turn the staff he has at command to the best account. The interest centered of course in the Juliet of Madame Patti; and it was a matter of congratulation, considering her restricted *répertoire* this season, to find that she had a chance of displaying her histrionic genius and her vocal superiority over the pretenders and novices to whom have been assigned some of her best parts. As regards M. Gounod's 'Romeo e Giulietta,' the opinion entertained in Paris that it is second only to his 'Faust' will be generally shared here. He has not only set the five-act libretto of MM. Barbier and Carré with consummate skill, but he has been often inspired by the Shakespearean situations. The opera enjoyed but recently a long run at the Salle

Favart, with Mlle. Carvalho as Juliet, the part she created at the Lyrique. In Germany and Russia, M. Gounod's setting has quite superseded the old Italian versions of Zingarelli, Vaccaj, and Bellini. It is complained that M. Gounod in his love scenes has reproduced himself, a kind of criticism which can be applied to any master-mind who has a special individuality of style. The wonder is that he has so varied the phrases of the two lovers in three successive scenes. The one great mistake he has committed is in making Juliet start with a waltz tune; but from this part of the opera the interest in the music increases up to the death scene. The original score has been curtailed here too much. On the whole, in spite of the charm of Madame Adelina Patti's Juliet, the *ensemble* of the French performance of M. Gounod's opera, recently heard at the Opéra Comique in Paris, is much to be preferred to the Italian version at Covent Garden.

#### FRENCH OPÉRA COMIQUE.

M. TOURNIÉ, the new French tenor, has already made his mark at the Gaiety Theatre, first in Hérold's 'Zampa,' in the title part, and next in Auber's 'Haydée; ou, le Secret,' as Lorédan, the Venetian Admiral. These two operas are not unknown here. In the *Athenæum* of October 15, 1870, the English adaptation of 'Zampa,' with Mr. Santley as the Sicilian Don Giovanni, was not only noticed at some length, but we gave a general notice of the national school of the lyric drama, as exemplified at the Salle Favart. The opera was not a favourite with the *habitués* of Covent Garden when produced there in 1858, from the same cause which has always militated so much against the French operatic *répertoire*, namely, the substitution of recitative for the spoken dialogue. Again, 'Zampa' suffers, like 'William Tell,' from the brilliancy of the overture. It is curious to notice how a magnificent orchestral prelude will affect the earlier scenes of opera. 'Oberon,' 'Der Freischütz,' 'Masaniello,' all show this. Then the 'Zampa' libretto is a second-hand 'Don Giovanni,' and Hérold, great as he is, cannot be called a Mozart. 'Zampa,' too, has this peculiarity—the title character, although nominally a tenor, can be sung by a baritone, for it was written for the celebrated Chollet, whose low notes were in the bass register, and his high ones belonged to the tenor's compass; but French tenors make free use of the falsetto. M. Tournié is a very remarkable artist, who is likely to create some sensation in the operatic world, and for whom Impresarios of the Italian and French theatres will be hereafter competing. He is an admirable actor and a very handsome man; and a good face and figure in man or woman will go a long way to make a singer popular. But the attributes of M. Tournié are intellectual as well as personal. He has the creative faculty, and his characters are not, therefore, cast in one mould. His style, so far as it can be judged from 'Zampa' and 'Haydée,' is essentially French, yet we are assured that his Fernando, in 'La Favorita,' is Italian. Again, we learn from good authority that he has all the Meyerbeer tenor parts at command; and this means that he can be a Robert le Diable, a Raoul, a Jean de Leyde, and a Vasco di Gama. Now if he really grasps this range, M. Tournié must be an extraordinary artist. He exhibited the dramatic power of a tragedian in the statue scene of the first act of 'Zampa'; in the second act, in his delivery of the masterly *scena*, he displayed the well-trained skill of the vocalist. An English translation of 'Haydée' which was done at Covent Garden Theatre in Mr. Bunn's days, in 1848, with Miss Lucombe (now Mrs. Sims Reeves) and Mr. Sims Reeves, but it met with but little success. Unless amateurs have heard or will go and hear the French Opéra Comique company at the Gaiety, they can have no notion of what transplantation does to destroy the sparkling music of Auber and other composers for the Salle Favart. People should go not only on account of the *Lorédan* of M. Tournié, but also for the sake of the ambitious *Malpiéri*, capitolly sus-

tained by M. Dauphin, the tact of M. Barbet as *Andrea Donata*, and the irresistible humour of M. Sujol as the sailor *Domenico*. The two parts of the Greek slave *Haydée*, Mlle. Naddi, and of *Rafaela* (Lorédan's ward), Mlle. Albert, are well acted, but their intonation is too often at fault. The vocal gem in 'Haydée' is the charming ballad, 'C'est la corvette,' with the refrain of the sailors with closed lips, an effect often imitated since by M. Gounod. This is sure to be re-demanded. There is also a barcarolle for two sopranos which is pretty. As the music of Lorédan was expressly composed for M. Roger, charm is the prominent characteristic, and M. Tournié was enabled to show that he cannot only sing with expression, but that he can also phrase well. As in all the operas of Auber, the orchestration is highly interesting and ingenious. 'Haydée,' if not equal to some of Auber's best works, such as the 'Domino Noir,' 'Les Diamans de la Couronne,' 'La Part du Diable,' and 'Fra Diavolo,' takes precedence of all his other operas of the Opéra Comique school.

#### THE CONCERT SEASON.

THE principal items in the Philharmonic Society's seventh programme, under the direction of Mr. Cousins, were Mendelssohn's Italian Symphony, the two overtures by Schumann ('Die Braut von Messina') and by Herr Wagner ('Tannhäuser'), a selection from the earliest and best work of Mr. Sullivan, the music to Shakspeare's 'Tempest,' and Beethoven's Piano-forte Concerto in e, the executant being Herr Rubinstein's pupil, Signor Breitner. The reading of the concerto by the Italian pianist was a shade too emphatic; and there was infinitely more poetry in his interpretation of Chopin's solos. The orchestral playing throughout the concert was cold and colourless. *En revanche* there was some perfect vocalization from Signora Varesi in the 'Qui la Voce' of Bellini ('Puritani'), and the Shadow Song of Meyerbeer ('Dinorah'). There has been no such perfect scale execution for a very long period as from this young and thoroughly well-trained Italian artist.

The twenty-fourth season of the New Philharmonic Concerts ended with the fifth programme on the 19th, Dr. Wylde and Mr. Ganz being the conductors. The orchestral works were Mendelssohn's 'Reformation' symphony, the two overtures by Weber ('Der Freischütz') and by Rossini ('William Tell'), the *entracte* from M. Gounod's opera, 'La Colombe,' and his Funeral March of a Marionette, and the Piano-forte Concerto, in d minor, Op. 15, by Herr Brahms, Signor Jaëll being the pianist. Mr. Santley was the vocalist, and was in great force in airs by M. Gounod, Herr Wagner, Mendelssohn, and Mr. Hatton, gaining two encores in the songs by Wagner and the English composer. Signor Jaëll exhibited his delicate touch in a Nocturne by Chopin, and in a Serenade by himself—a wondrous shake in the latter securing a re-demand, when he played another piece.

At the Seventh Matinée of the Musical Union, on the 22nd, M. Duvernoy was the pianist, in Mozart's Quartet in g minor, and in Mendelssohn's Trio in c minor, Op. 66. The French pianist played with remarkable tact, taste, and vigour. He has subdued the over-emphasis of his style, and now shows delicacy and refinement in an eminent degree. He selected for his solos, Chopin's Grande Valse in A flat; a Galop Chromatique, by Dr. Liszt; and his own Romance sans Paroles. He was called upon for an additional piece after the galop, and he gave the Rhapsodie by Liszt. Schumann's String Quartet in A, Op. 41, No. 3, was executed admirably by MM. Papini, Wiener, Bernhardt, and Lasserre. The season will close next Tuesday with the Director's Matinée, at which Madame Montigny-Rémaray and M. Duvernoy will be the pianists. The stringed will be the artists named above, with the addition of Messrs. Lazarus, Dubruq, Van Haute, Radcliffe, Hutchins, and Delamour, in the Septets of Beethoven and Hummel.

Amongst the miscellaneous concerts this week



have been those of Madame Nilsson, in aid of the funds required to obtain a permanent site for the Westminster Training School and Home for Nurses, in which kind object the Swedish songstress had the aid of Mdle. Tietjens, Mdle. Anna de Belocoe, Madame Trebelli-Bettini, Miss Ashton; M. Capoul, M. de Soria, Signor Foli, and Mr. Sims Reeves; with Herr Wilhelm, violin, and Mr. Sullivan, conductor, — a musical performance at Kensington Palace, by the pupils of the Royal Normal College and Academy of Music for the Blind, — the Matinée of M. Logé, the Belgian pianist, — and the Crystal Palace performance of Handel's 'Acis and Galatea,' with military bands and choir selection in honour of the Seyyid of Zanzibar.

There have been two concerts out of the ordinary routine of musical entertainments, both of them of an educational kind, — the one of the pupils of Madame Sainton-Dolby's Vocal Academy, and the other the first students' concert of the National Academy for the Higher Development of Pianoforte-playing in England. The programmes of these two scholastic concerts were highly interesting, the one exemplifying the careful training of the voice, the other illustrating what a poetic reading may effect in pianoforte interpretations beyond the mere mechanical playing of the music. With such pianists as Mr. Franklin Taylor and Mr. Oscar Beringer at the head of this school, success must follow, and their pupils proved the fact by their respective performances. Of Madame Sainton-Dolby, in her position as a professor, it is scarcely requisite to write a word in the way of eulogium. No English vocalist ever attained a greater name for the purity and refinement of her style, as well as for the beauty of her contralto voice.

There has been another concert which it is right not to pass over with the bare name of the *bénéficiaire* — it was that of Mr. F. H. Cowen, the pianist and composer. The future of this young musician will be watched with great interest, for he has shown in detached compositions no ordinary excellence. He is the assistant accompanist of Her Majesty's Opera, and he was, therefore, aided by Mesdames Tietjens, Marie-Roze, Singelli and Trebelli-Bettini, Signori Gillandi and De Reschi, all of Drury Lane. He had also the aid of Mdle. Bunsen, Mdle. Castellani, violin, Mrs. Beesley, pianist, Sir Julius Benedict, Signori Arditi and Randegger, and Mr. Ganz.

### Musical Gossip.

THE list of prizes and certificates in music granted by Mr. John Hullah, the Government Inspector, at the Society of Arts examinations, has just been published. The first prize is taken by Mr. D. McWhie, and the second by Mr. W. Millar, both of Glasgow. The ladies' prize is awarded to Miss Louise Dickes, of London. The total number of certificates granted is 131, as against 102 last year. The two prizemen are both Tonic Sol-faists, as are also 75 out of the 131 who receive certificates. During the past nine years Tonic Sol-faists have taken eight first prizes at these examinations. The total number of certificates granted during that period has been 707, and 438 of these have been taken by Tonic Sol-faists. The examination is, of course, conducted strictly in the old nomenclature and notation. A large proportion of the Tonic Sol-fa students who have obtained certificates have been trained at Anderson's University, Glasgow.

The two Italian Opera-houses at Drury Lane and Covent Garden will be closed on the 17th of July.

No Principal has been as yet appointed for the new National Training School for Music in the new edifice adjoining the Royal Albert Hall, but examiners have been nominated, namely, Sir Michael Costa, Sir J. Benedict, Sir R. Elvey, Professors Ella and Hullah, and Herr Halle. These musicians are to be the advisers of the amateur Committee of Management.

THE operas performed this week at the Crystal Palace have been Sir J. Benedict's 'Lily of Killarney,' Eily O'Connor being sustained for the first time by Miss Rose Hersee, and Weber's 'Der Freischütz.'

THE interesting scene of a gathering of nearly 5,000 children in the Handel Orchestra was witnessed last Wednesday afternoon in the Crystal Palace. It was the Eighteenth Annual Festival of the Metropolitan Schools' Choral Society. Mr. Hullah conducted the performance: he shows peculiar tact in directing large masses of juvenile chorists. There were sacred and secular pieces by our native composers, Messrs. Henry Smart, A. Sullivan, Hullah, W. C. Filby, &c., besides choruses of Handel and Sir Henry Bishop. There was a hearty encore for Mr. Filby's characteristic 'March from School,' a topic keenly relished by the children. Mr. Sullivan's part-song, 'O, hush thee, my babe' ('Guy Mannering'), and 'The British Grenadiers' were also re-demanded. Mr. E. J. Hopkins presided at the organ.

WE are indebted to the polite attention of the editor of the *Journal de Rouen* for a proof of the issue of the 14th and 15th inst., containing a long and interesting account of the celebration of the Boieldieu Centenary. The Mass expressly written for the occasion by M. Adrien Boieldieu, the son of the composer of the 'Dame Blanche,' was performed in the Cathedral on the 15th, under the direction of M. Lamoureux, the conductor of the Paris Sacred Harmonic Society, the chorus and band of which were the executants. On the evening of Tuesday, the new cantata, 'Homage to Boieldieu,' the words by M. Arthur Pougin, the music by M. Ambroise Thomas, the composer of 'Hamlet' and of 'Mignon,' was given. The festival was a great success. Madame Carvalho, owing to an accident, was unable to be present with the other leading artistes of Paris, who played and sang at the operatic representations of Boieldieu's works and at the grand concerts. At the performance of 'La Dame Blanche' the bust of the composer was crowned.

WHILE the Rouen Boieldieu Centenary Festival was going on, there was a celebration at the Opéra-Comique, in Paris, for the 1,346th representation of 'La Dame Blanche' took place simultaneously with the performance of the opera at Rouen. M. Du Locle has, however, resolved that the real centenary shall be celebrated at the Salle Favart, on the 16th of December next, when 'La Dame Blanche' will be revived, with a fresh cast and a new *mise en scène*. The Mayor and Municipality of Rouen will be invited to this revival. M. Perrin celebrated the 1,000th night of 'La Dame Blanche' on the 16th of December, 1862, and since that year the work has been given 346 times.

THE new Ophelia at the Grand Opéra in Paris, Mdle. De Reské, who was born in Warsaw, has been successful. She has personal attractions, and is a blonde. Prior to her *début* she had sung in Venice with her brother, Signor De Reschi, of Her Majesty's Opera. She studied in St. Petersburg, under Madame Nassen Salomon. She was formerly a *prima donna* at the Haymarket Opera-house. The Emperor of Russia awarded Mdle. De Reské the gold medal of artistic merit, the only other living recipient of which is Madame Adelina Patti. M. Lassalle was Hamlet, and Madame Guemard the Queen.

WE learn with regret that Signor Tamberlik, the tenor, who is now in London, has lost property of the value of 6,000*l.* by a recent fire in the docks at Marseilles. All his costly opera costumes, gold and silver crowns, and a collection of articles of *virtù* collected in South America and Spain, have perished.

THE Eighth Festival of the Mid-Rhine will take place in Mayence, on the 4th and 5th of next month, under the direction of Herr F. Lux. Mendelssohn's 'St. Paul,' Beethoven's Choral Symphony, No. 9, and the second part of Schumann's 'Faust,' will be included in the scheme. A festival

will be held in Gotha, on the 18th and 19th of July, of the Thuringian choral societies. There will also be a festival at Salzburg on the 12th of August.

It is stated that Herr Wagner having now completed the 'Nibelungen,' is at work upon the legend of Percival, the monarch of the Holy Grail, who is claimed as his father by Lohengrin, when the latter condescends to communicate his name to his wife.

AS Madame Carvalho has not recovered from her accident, the production of M. Gounod's 'Faust,' at the new Grand Opera-house, has been delayed.

M. SAINT-SAËNS, the organist of La Madeleine, the composer of the oratorio 'Dalila,' has just finished a new sacred work, 'Le Déluge,' the words by M. L. Gallet. Mr. Cowen, the young English composer, is treating the same subject, and his work will be produced at the next Brighton Festival of Mr. Kuhe.

SIGNOR VERDI has received from the Emperor of Austria the Order of Francis Joseph, for the composer's opera, 'Aida,' and Requiem Mass, just performed at Vienna with the greatest success, with Mesdames Stolz and Waldmann, Signori Masini and Medini.

'GIROFLÉ-GIROFLA' is now being played in New York in French, Italian, German, and English, drawing crowded houses. No operetta has ever, as far as we know, been before thus acted in any one American city in so many different languages. Even in London such an occurrence would be considered strange, if not wholly unique.

MADAME CARLOTTA PATTI, M. Theodore Ritter, the pianist, and Signor Sivori, the violinist, are in Venice, giving concerts.

M. BAZIN, of the Conservatoire in Paris, the composer of 'Le Voyage en Chine,' has been elected a member of the Superior Council of Fine Arts lately nominated, which comprises sculptors, painters, architects, engravers, and musicians.

WE give, as a confirmation of our statement in last week's notice of 'Lohengrin' that Herr Wagner's theory has not destroyed the prestige of the ordinary opera, as has been alleged most erroneously, a list of the works performed during the month of May at the two Imperial theatres of Austria and of Prussia. In Berlin there were fourteen operas given, namely, 'The Barber of Seville' and 'William Tell' of Rossini; the 'Trovatore' of Signor Verdi; 'La Dame Blanche' of Boieldieu; 'Der Freischütz' and 'Oberon' of Weber; the 'Nozze di Figaro' and 'Flauto Magico' of Mozart; the 'Africaine' and 'Huguenots' of Meyerbeer; the 'Fidelio' of Beethoven; the 'Marta' of Herr von Flotow; and the 'Lohengrin' and 'Tannhäuser' of Herr Wagner, besides six ballets, 'Flick and Flock,' 'Sardanapalus,' 'Fantasia,' 'Satanella,' 'Ellenor,' and 'Morgana.' In Vienna seven operas were performed: the 'Mignon' by M. Ambroise Thomas; 'The Merry Wives of Windsor' by Otto Nicolai; 'Oberon' by Weber; 'Romeo and Juliet' by M. Gounod; 'L'Étoile du Nord' by Meyerbeer; and the 'Flying Dutchman' of Herr Wagner, besides three ballets, 'Ellenor,' 'Satanella,' and 'Sardanapalus.' In Italy, France, Spain, and Belgium not a Wagner opera has been performed. Really the Wagnerian champions here should be more cautious in their assertions about the decay of Italian and French opera.

### DRAMA

#### THE WEEK.

PRINCESS'S. — 'Taming of the Shrew,' a Comedy. By Shakespeare. In Three Acts.  
OLYMPIC. — 'The Ticket-of-Leave Man,' a Drama, in Five Acts. By Tom Taylor. Revival.

FOR her benefit, at the Princess's Theatre, Miss Helen Barry made her first appearance as Katharine, in 'Katharine and Petruchio.'

Garrick's amended version of 'The Taming of the Shrew.' Only on similar occasions is there a chance of seeing this most amusing, spirited, and boisterous of Shakspeare's comedies. Those, however, who witness the performance of the piece as it is now given, are easily reconciled to the idea that it will not soon be repeated. Times have changed since Garrick was allowed to mutilate Shakspeare at his pleasure, and the emendations which passed muster with a less critical public are now, or should be, wholly intolerable. Geneste, whose verdicts, as a rule, are in advance of his age, declares that this play, as it is altered, is the best after-piece on the stage. Its mirthfulness is, however, obtained by the sacrifice of Shakspeare's intention. Those who know Shakspeare only in the closet will not believe how completely he is travestied. A single instance will suffice to show the nature of the alterations that were perpetrated by a man who was considered in his day a Shakspearean authority. One of the means adopted by Petruchio to tame his froward spouse is extravagance of unreasonable complaint, which shall cow her and disgust her with her own violence. Thus, when the cook brings in well-appointed meats, he declares them burnt to a coal; and when the tailor supplies costly and fashionable attire, he pronounces it unwearable. Katharine stands thus a chance of being sent to bed supperless, and conducted to her father's house with no change of attire. In the unreasonableness lies all the motive. "The meat were well if you were so contented," says the disconsolate wife. Of the head-gear she says, "I like the cap"; and of the habit,—

I never saw a better-fashioned gown,  
More quaint, more pleasing, nor more commendable.  
When, however, the meat is represented as in truth black as a coal, when hat and dress are caricatures, the wrath of Petruchio becomes justifiable, and the only thing inexplicable is Katharine's readiness to accept such things. So black is the joint produced that the stage business ordinarily practised, and now again repeated, is to make Petruchio rub it on the face of the cook, who departs looking like a negro. Every kind of absurdity is permitted. The attendants waiting upon Petruchio are like the comic servants of pantomime, and the tailor, when Grumio menaces him, stands in the middle of the bonnet-box he has brought, and asks, "Would you hit a man in his own shop?" That these things produce roars of laughter may easily be conceived. If the name of Shakspeare is removed from such fooling, moreover, it may be pardonable enough. When announced as his, it is wholly indefensible. It was on the 18th of March, 1754, Garrick first produced this travesty. Yates as Grumio, Woodward as Petruchio, and Mrs. Pritchard first, and subsequently Mrs. Clive, as Katharine, shared the responsibility of the invention of the comic business.

Miss Barry plays Katharine with some force, and looks the part thoroughly. She is, however, apt to smile too much on slight provocation, and her bad temper seems only skin-deep. Mr. W. Rignold is the exact representative of the Petruchio whom Garrick, not Shakspeare, conceived. Miss Carlisle plays the part of Bianca, now reduced to a mere shadow, and Mr. Brittain Wright, as Grumio, gives extravagant emphasis to all the

absurdities associated with the part. Such performances are disgraceful to our national art, and it is only by transferring on to the shoulders of their predecessors the responsibility that our actors can escape a serious charge.

The revival of 'The Ticket-of-Leave Man' at the Olympic affords lovers of melo-drama an opportunity of contrasting the pieces and acting of a dozen years ago with those of today. In most important respects 'The Detective,' the latest novelty in this class of composition, is almost identical with 'The Ticket-of-Leave Man.' Whether, however, our audiences have got more enlightened or more sophisticated, they at least refuse belief and sympathy to those things in new pieces which they accept in old. Nothing can be much more extravagant and unreal than the last act of 'The Ticket-of-Leave Man.' The action passes in a public-house, the chosen resort of "navigators," using the term to denote the constructors of our railways and roads, with whom it has got mysteriously connected, rather than the explorers of the deep. To this haunt come all the principal characters of the drama. A delicious old lady, whose white cap and whiter apron never should have passed the threshold of her own door, sits down upon the beer-stained seats; a young dandy in white "kids" comes to play *vingt-et-un* with a horse-breaker and a Jew "fence"; a vocalist lets down her back hair, and, in the midst of the smoky atmosphere, sings a pathetic ballad to a select audience composed of the landlord and the two male-factors before named. So far, however, from shocking the public, these incongruities exactly hit its taste, and the piece has been played more frequently than any work of its class. He is an injudicious man, however, as recent experiments have proved, who, on the strength of the success obtained, endeavours to repeat the experiment in the case of a new piece. There is, moreover, some strength of motive in the plot, and some cleverness in the treatment, to justify the favour with which the whole is received. The obstacles which face the convict in the rarely-trodden paths leading from crime to virtue are sufficiently serious to offer a fair field to the dramatist, and are turned to good account; and the characters associated with the hero in his struggle, though they have little originality, and are indeed, for the most part, familiar stage types, are broadly painted and effective.

It is regrettable, but apparently inevitable, that when a piece obtains a long run the acting becomes more and more accentuated. Mr. Neville, who plays Robert Brierley, the hero, resists the temptation, and gives the part the simple pathos and breadth it possessed at the first representation. Miss Fowler renders the sorrows of the heroine very touching, though one scene of contemplated suicide in the streets seems introduced rather to show the talent of the actress than to expedite the story. Miss Hazleton is agreeable as a vocalist, and Mrs. Stephens is unsurpassable as a garrulous old lady. Mr. Anson gives a picture of the Tiger, revealing in glimpses that intensity the actor undoubtedly possesses, and from which much is to be hoped. Mr. Harcourt, though he has not the special qualities of Mr. Wigan for the part, presents the detective Hawkshaw carefully and effectively. As Sam, however, Miss Farren goes out of the framework of

the picture, the impertinencies of that young gentleman, taking as they were with the audience, being an interruption to the performance; and Mr. Eldred's *Melter Moss* carries to caricature the repulsive features always associated with the part; while Mr. Soutar's feeble laugh as *Green Jones* moves the audience to emulation rather than approval. It is difficult to summon back the recollections of a dozen years. The acting, however, except in three or four parts, appears to us inferior to that of the first representation.

#### Dramatic Gossip.

DRURY LANE THEATRE will open for the dramatic season, on the 2nd of September, with a performance of Mr. Boucicault's drama of 'Shaughraun,' which has been played with much success in America. The exponents will include Mr. Boucicault, Mr. Shiel Barry, Mr. Howard, Miss Dalton, and Miss Rose Leclercq.

MR. WILLS's drama of 'Sappho,' produced a short time ago at the Gaiety Theatre, Dublin, with complete success, appears, from the account of the local press, to be a work of much originality and power. Its incidents which are, of course, purely fictitious, are ingeniously arranged to account for the fate of the poetess, and the language has much poetic beauty. Miss Genevieve Ward plays the heroine.

ON Tuesday next, 'Hamlet' will be withdrawn from the boards of the Lyceum, after an unprecedented run of two hundred nights. The theatre will re-open in August with 'Macbeth.' The character rôle will be taken by Mr. Irving and Miss Bateman (Mrs. Crowe) will be Lady Macbeth.

'LA CHATTE BLANCHE' of MM. Cogniard frères, with new ballets and new music by M. Offenbach, is the latest revival at the Gaieté.

'L'ILOTE' of MM. Monselet and Arène, produced at the Théâtre Français, is a classical sketch, in one act, and in verse. To wean from a career of dissipation, to which he seems but too much disposed, Léandre, a young Spartan, Chremès, his uncle, follows the counsel of Lyeurgus, and exhibits to him the drunken excesses of a supposed Helot. No Helot, however, is Gnathon, the man who benefits by the spontaneous hospitality of Chremès, but a citizen of Athens, and a votary of Dionysus. Instead of a warning, the Athenian proves a decoy, and the uncle, returning to see the result of his stratagem, finds Léandre, the stranger, and Fleur de Sauge, a fair young slave, on whom the youth has cast envious eyes, drinking, singing, dancing, and embracing, with as much freedom as though "time had run back and fetched the age of gold." So infectious is example, that he joins their revels, and the triumph of wine is complete. The versification of this bacchanalian piece is admirable, and the result was a complete success. M. Got was excellent as Gnathon, and Mlle. Reichemberg full of spirit as Fleur de Sauge; M. Barré was Chremès, and M. Boucher Léandre.

Two novelties have been produced at the Vaudeville. 'L'Affaire Veauradioux' of MM. Hennequin and Delacour is a piece of the Palais Royal type, presenting the comic adventures of two middle-aged and unprincipled bourgeois. 'Les Poches des Autres' is a one-act farce of MM. Ferdeman and De Bauman.

Mlle. Blanche Baretta has made, as Henriette, in 'Les Femmes Savantes,' her debut at the Comédie Française. Her success at the Odéon in this character had been so marked that failure in the present experiment was scarcely to be feared. MM. Got, Coquelin, Talbot, Mesdames Guyon, Jouassain, Provost-Ponsin, and Lloyd, took part in the interpretation.

TO CORRESPONDENTS.—A. H.—F. W. H. P.—J. M. M.—C. H. C.—F. L.—R. F.—F. P.—H. M.—received.



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